

ITALIAN SCULPTURE OF THE MIDDLE AGES AND PERIOD OF THE REVIVAL OF ART.

SOUTH KENSINGTON MUSEUM.

Italian Sculpture of the Middle Ages and Period of the Revival of Art.

A DESCRIPTIVE CATALOGUE *of the Works forming the above Section of the Museum, with additional Illustrative Notices.*

BY

J. C. ROBINSON, F.S.A.

MEMBER OF THE ACADEMY OF FINE ARTS OF FLORENCE, AND OF ST. LUKE AT ROME, ETC.; SUPERINTENDENT OF THE ART COLLECTIONS OF THE SOUTH KENSINGTON MUSEUM.



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INTRODUCTION.

SCULPTURE, ſince the beginning of the 16th century, when muſeums and galleries firſt began to be inſtituted on the modern ſyſtem, has been always regarded as ſpecially proper to be repreſented therein; and in nearly every muſeum of early foundation monuments in marble and bronze form conſpicuous features. Theſe ſculpture collections, however, are almoſt entirely confined to ancient art. The eſpecial reverence for claſſical antiquity, which in former times ſo excluſively prevailed, inveſted, indeed, every fragment of ancient ſculpture, even the moſt trivial, with a ſentimental importance, and thus an overſtrained and unreaſoning reverence for the antique, as the *only* ſculpture worthy of ſerious conſideration, grew up, and has maintained its ground, to a great extent, even to our own day.

But a change of feeling, in many reſpects doubtleſs to be deplored, has of late years ſhown itſelf, eſpecially in this country, in reſpect to antique art. Fortunately, one of its reſults is the attention which is now being directed to mediæval ſculpture, more eſpecially to the works of the great Italian artiſts of the Revival.

Unqueſtionably the exquiſite art of antiquity is worthy of the higheſt admiration, and ſhould always form a prominent category in public muſeums; but, at the ſame time, there is

surely no reason why it should be allowed to cast a shadow over all later productions, as, in the case of sculpture, it appears to have done.

Didactic writers on art have laid down as an established axiom, that the antique, being perfect, must ever remain the basis and only true school of sculpture. That it has not, however, always been so, in this restricted sense, is certain, and that it is by no means to the advantage of modern sculpture, that it should continue to occupy so exclusively dominant a position, will probably soon be more generally admitted. What is it, indeed, which so frequently renders the highly-elaborated works of modern sculptors so little attractive, but that ideal of dead classicality, which so many men of true genius still cling to as if it were essential to their art, and which, it may not be out of place to remark, died out in modern painting with the last followers of Benjamin West and David.

The antique, for instance, had comparatively little to do with the truly great Italian school of sculpture of the fifteenth century; at all events, its influence then was a reasonable and genuine one. Ghiberti, Iacopo della Quercia, Donatello, Luca della Robbia, and a long series of splendid names, may be cited in proof of this assertion. External nature, religious feeling, human character and expression, these were alike the school, and, in far greater measure than the antique, the inspiring motives, of the sculptors of the Revival.

During the middle ages all the western countries of Europe produced remarkable works of sculpture, but it was in Italy alone that the art attained to a perfection worthy of comparison with the antique, and in Italy alone can its monuments be thoroughly studied.

In their nature, works of sculpture usually partake, more or less, of an architectural or monumental character, and, happily, a large proportion of the masterpieces of the great Italian sculptors still remain in the churches and public edifices for which

they were executed. In recent times the exclufive predilection which has been alluded to, left the fculpture of the Revival but little intereft in the eyes of connoiffeurs, and whilft Italian pictures were eagerly collected and enfhrined as the choiceft treafures of almoft every gallery, fcarcely a thought was beftowed on the equally admirable contemporaneous productions of the fifter art.

To this day, none of the great continental mufeums have any fyftematic collections of renaiffance fculpture; even in Florence, the Athens of the revival, only a few marbles, of great value and importance it is true, and a more numerous, but ftill inadequate, collection of bronzes, are to be found difperfed amidft the vaft galleries of the Uffizj; whilft in our own country, till very recently, the art-ftudent might have fought in vain for any examples of Italian fculpture.

The acquifition of fpecimens, indeed, is a work of difficulty; unlike moft other works of art, for obvious reafons, they do not often fall into the hands of dealers. They muft be diligently fought for in the land of their production, and it is only when ancient buildings are altered or deftroyed, that works of monumental fculpture can be obtained from their original localities; thefe occafions, generally in themfelves to be deplored, are now becoming, happily, every day more rare. Marble-mafons' fhops, gardens, the courtyards and porticos of palaces and villas, may ftill yield interefting fragments or minor works of a moveable nature, but the formation of any fyftematic collection, worthy of a National Mufeum, will henceforth be very difficult.

For thefe reafons, during the laft few years, every effort has been made to fecure for this Mufeum fuch works of mediæval fculpture as were to be obtained, efpecially in Italy; and it is not too much to fay, that a very confiderable proportion of the fpecimens, which had been accumulating in the hands of dealers and private poffeffors for a long time previoufly, has now paffed into this Collection.

Sculpture, from its very nature, has always been more intimately allied to architecture than has the fister art of painting; it is, fo to fpeak, lefs rigidly a *fine art*, and it has been more generally applied to the embellifhment of objects of ufe or mere decoration; confequently, it is by no means eafy to define the limits which a collection intended to illuftrate the art in the abftract fhould occupy. Articles of furniture, for inftance, are often decorated with admirable fculptures in wood, and are as truly works of fine art as ftatues; whilft in metal-work the goldfmith has often produced decorated utenfils as truly fculpturefque as the grandeft works in monumental bronze.

Without fome methodic, but neceffarily more or lefs arbitrary limitations, therefore, it would be impoffible to prevent fuch an expanfive clafs of objects from outgrowing all bounds. In deciding on the conventional limits of the prefent fculpture collection, practical convenience has, to fome extent, been confulted; generally fpeaking, it includes works in marble, ftone, terra-cotta, &c., and certain examples of carving in wood and ivory, whilft art bronzes and portrait medallions alfo claim a place.*

It will here not be irrelevant to take fome further notice of the two-fold afpect under which fculpture is reprefented in this Mufeum, viz. as a "fine art," and alfo, if we may fo phrafe it, as a decorative art or induftry, in other words, of fculpture and ornamental carving. It is not more certain than unfortunate, that in our times an imaginary, but practically very decided, line of diftinction has been drawn betwixt thefe two afpects. The idea has gradually grown up, efpecially in this country, that it is fcarcely the bufinefs of an artift-fculptor to concern himfelf

* Thefe minor claffes of fculpture will afford matter for a diftinct notice or fection of the general defcriptive Catalogue of the Mufeum Collections, of which the prefent part may be confidered as an inftalment.

with anything but the human figure, and as one refult of this ſhort-ſighted view, when any architectural or ornamental acceſſories are required, an unfortunate want of power is too often manifeſted; whilſt, on the other hand, no ornamentiſt ſculptors, worthy of the name, are likely to ariſe from amongſt the modellers for plaſterers, the wood and ſtone carvers, and other ſkilled artizans, to whom ornamental ſculpture has been virtually abandoned. Beginning as mere workmen, and accuſtomed from the firſt to underrate their occupations, it is almoſt impoſſible for ſuch perſons to raiſe themſelves to the level of artiſts. In former times, on the contrary, the ſculptor nearly always was more or leſs a practical artizan and an architect; whilſt architects, by ſpecial profeſſion, were as uſually ſkilled in the art of ſculpture. Habitually accuſtomed to deſign and ſuperintend the erection of edifices, they often executed the decorative details with their own hands, or modelled them in clay or ſtucco, to be worked out by their pupils and aſſiſtants. Nor was this all; it was no uncommon thing for the very furniture even, the chairs, *caſſoni*, beds, &c. of an Italian palace to be deſigned by the ſculptor-architect or "*protomaſtro*," who alſo may have carved the buſt of the maſter of the houſe, the bas-relief picture for his private devotions, and, finally, his tomb in the family chapel, gorgeous with the richeſt arabeſques, allegorical figures, armorial devices, &c. and the ſolemn effigy of the defunct; all of which various works were carried out with equal carefulneſs and love. It never occurred to the artiſt of the revival to think architectural ornamentation beneath his dignity; on the contrary, the greateſt ſculptors have left us ſpecimens of their genius in this branch,—Deſiderio, Roſſellino, Benedetto da Rovezzano, Cellini; ſurely where theſe great artiſts have ſo gladly trod no modern craftſman need diſdain to follow. The preſent Collection, therefore, will compriſe all ſuch works as a mediæval ſculptor may have

been called upon to execute; and one good refult, which it is hoped will enfue from it, will be an elevation of the *ftatus* of ornamental fculpture in general.

To illuftrate the art in the wideft and moft comprehenfive manner, is then the ultimate aim. It is obvious that antique fculpture, the monuments of which can fcarcely be faid now to exift anywhere *in fitu*, lends itfelf naturally to a limited and well-defined mode of illuftration; and indeed, ftatues, bufts, bas-reliefs, &c. were much more commonly executed as independent works of art than has been the cafe in after-times. A larger proportion, perhaps, of the monuments of antique art were of a fecular or domeftic nature than thofe of the middle ages, during which the moft conftant and powerful protector of art was the Church. Works of art of the former claffes are moreover ufually of manageable fize, and complete in themfelves; whereas mediæval ecclefiaftical fculptures are nearly always of a fixed ftructural character, generally forming component parts of buildings or large monuments, fuch as tombs, altars, pulpits, doorways, &c. and it is effential to the complete underftanding of fuch portions of monuments of the like nature, as have found their way into collections, that their relative places in the general defign fhould be fhown by drawings, photographs, engravings, cafts, &c. of the complete works, or at leaft of fimilar ones, ftill in their original fituations.

A fyftematic collection of mediæval and renaiffance fculpture, therefore, fhould comprife more than the actual marbles and terra-cottas; befides the original fpecimens, it fhould embrace a well-ordered feries of auxiliary illuftrations, efpecially of plafter cafts. The mention of plafter cafts, however, fuggefts feveral reflections: their multiplication is, comparatively, fo eafy a matter, that any collection of original fpecimens would fpeedily be overwhelmed with the mafs of reproductions placed in juxtapofition with them, unlefs fome very pofitive rules were laid down at the commencement.

It may here be aſked, why caſts might not ſerve inſtead of the original ſpecimens, only to be obtained with ſuch difficulty and coſt? The anſwer is, that, apart from that natural feeling of the human mind, which attaches the higheſt value only to original works, plaſter caſts are by no means ſuch exact reproductions as is generally ſuppoſed; the difficulties of the actual proceſſes of moulding, in many caſes, are ſuch as to afford at beſt but very imperfect and inadequate reproductions of fine works of art. Plaſter caſts are, in reality, only a degree better, in their way, than would be careful copies inſtead of original pictures. Still, they have obvious and manifold uſes, which it is needleſs to inſiſt on in detail. In ſupplementing the preſent ſculpture collection with them, care will be taken to admit only ſuch caſts as may ſupply miſſing links in the ſeries, or ſuch as are reproductions of typical or repreſentative works, which in their nature can only be illuſtrated in this country by that means; reſtricting them to as few ſpecimens as poſſible, conſiſtent with a due regard to their auxiliary utility.

Finally, it may be obſerved that it is the intimate connection of mediæval and renaiſſance ſculpture with the decorative arts in general, which clearly indicates this Muſeum as the proper repoſitory for this claſs of the National acquiſitions; conſequently the preſent Collection ſhould be regarded as part of a methodic ſeries, following the antique ſculptures of the Britiſh Muſeum, to be eventually continued down to our own time, ſo as to form a complete collection of what, in contradiſtinction to the ſimilarly general term *antique*, may be fitly deſignated *modern* ſculpture.

The purchaſe, in 1854, of the "Gherardini Collection" of original models by great Italian artiſts, may be conſidered as the foundation of the ſculpture ſeries hereafter deſcribed. This collection, conſiſting of thirty ſpecimens, was the property of a member of the Gherardini family of Florence, who had recently inherited it together with a collection of ancient drawings, from an

aged prieſt, in whoſe poſſeſſion both models and drawings had long remained entirely unknown. The diſcovery of them, for ſuch it may be termed, excited great intereſt in Florence; and the owner having been furniſhed with documents from the leading artiſts of the Academy of that city, atteſting the merit and authenticity of the objects, at once endeavoured to diſpoſe of both collections, offering them, in the firſt inſtance, to the Auſtrian and French governments. The former purchaſed the drawings, but the acquiſition of the models was declined by both countries; and after much intereſt had been excited in artiſtic circles in Paris, to which city the objects themſelves had been taken, they were finally offered to her Majeſty's government for the ſum of 3,000*l.* Mr. Dyce, R. A., and Mr. Herbert, R. A., were thereupon commiſſioned to viſit and report on the collection; which they did in very favourable terms: ſtating, however, that out of the thirty objects not more than ten or twelve were really deſirable. The owner, Madame Gherardini, was therefore invited to bring the collection to this country; and an agreement was made to the effect that if, after public exhibition in London for the ſpace of one month, the public verdict were favourable to their being purchaſed, an offer ſhould be made. They were accordingly, on the authority of the then Chancellor of the Exchequer (Mr. Gladſtone) depoſited on view in the Art Muſeum, at that time at Marlborough Houſe; and at the expiration of the ſtipulated period, the favourable opinion of many competent authorities having been expreſſed, the reduced ſum of 2,110*l.* was paid for the collection by a parliamentary grant. Theſe models were allowed to remain at Marlborough Houſe, rather perhaps from their not being deemed appropriate additions to any other national collection, than with any definite intention of their being made the nucleus of a collection of modern ſculpture. On the ſubſequent rapid development of the Art Muſeum, after its removal to South Kenſington, however, it was ſpeedily ſeen that works of the claſs in queſtion (from ſufficiently obvious

analogy) were directly relative to the varied gatherings of Italian art, the Majolica wares, decorative bronzes, carved furniture, mosaics, enamels, &c. of the same period, of which so large a collection had been accumulated. During the succeeding years, therefore, additional specimens of sculpture were gradually obtained and grouped around this original nucleus. In 1859-60, many acquisitions were made in Italy; and, finally, the purchase of the Gigli-Campana Collection brought the series to its present state. An account of the acquisition of the last-named collection may be thought desirable.

The Marchese Campana, director of the Monte di Pietà, or national pawnbroking establishment of the papal government, was a passionate amateur and collector of every class of works of art, but more particularly of objects of classical antiquity. During a series of years he accumulated an enormous number of specimens, for which, with an enthusiasm which frequently outran his judgment, he often paid extravagant prices. He also disbursed large sums of money in conducting excavations for the discovery of antique remains. The outlay thus incurred led him to make use of the official funds of the establishment under his charge; it is stated, by Signor Campana's partizans, that this took place all along with the cognizance and sanction of the Papal government, which allowed him to make advances to himself on the security of his collections. However this may have been, he was at last suddenly arrested, deprived of his office, and thrown into prison. His collections were sequestrated and handed over to the keeping of persons appointed by the government, who were ordered to make a catalogue of the entire gatherings forthwith, with a view to the whole being sold to make good the alleged defalcations. The sum stated to be due was upwards of 200,000*l.*; Campana and his friends asserting that the Collection was of much greater value. He remained in prison upwards of three years; finally, however, he was released; some pecuniary provision was made

for him; and the Collection was virtually taken by the State in satisfaction of its claim.

During Campana's imprisonment, the most exaggerated ideas prevailed throughout Europe as to the wonderful riches of the Collection, and were sedulously propagated by his numerous friends and agents. Applications were made to the leading European governments to purchase the Collection, and attempts were made, both in England and France, to form private companies, with the view of purchasing it, "*en bloc*," as a speculation. A catalogue was issued, divided into twelve series, which were separately estimated at prices entirely beyond all reasonable limits. In the year 1856 the trustees of the British Museum dispatched Messrs. Newton and Birch to Rome to report on the Collection; these gentlemen made a minute and laborious analysis of it, and recommended the purchase of nine of the sections complete, comprising all the works of antique art, except the sculptures in marble, as the only likely means of obtaining the proportion of specimens really coveted. These collections they valued, as they state, on a scale of prices "according to the general standard of the market of Europe, as recorded in the catalogues of public sales during a series of years in England and on the continent," at 34,246*l.* The Roman authorities, however, peremptorily declined to entertain any offers on this basis. As an idea prevails that this amount was an entirely inadequate one, the writer would here record his opinion, founded on repeated examinations of the entire Collection, that it was, at all events, a fair, and even favourable valuation on the standard adopted. Messrs. Newton and Birch concerned themselves only with the antique sections of the Collection, as being alone within their province. Attempts were afterwards made, on the part of the authorities of the National Gallery, to extract from the vast mass of (generally speaking) worthless pictures, forming one of the sections, the few specimens of real importance which were deemed desirable, but with

ſimilar want of ſucceſs. In fact, although the Campana Collection undoubtedly did contain a conſiderable number of works of the very higheſt value and importance, ſuch was the mediocrity of the great maſs of the objects in many ſections, that, unleſs the entire Collection could have been bought on the baſis laid down by Meſſrs. Newton and Birch, the principle of ſelection was the only ſound and feaſible one that could properly have been adopted.

The two ſections of the Campana Collection, which alone concerned the South Kenſington Muſeum, were thoſe of renaiſſance ſculpture and Majolica wares, and of theſe but a very few important ſpecimens were deſired. Theſe collections, together with the pictures, were the moſt recent of Campana's acquiſitions, having been mainly got together but a ſhort time before his impriſonment, in a hurried manner, at a great outlay, during the height of the ſudden mania for works of mediæval art which had then ſet in. One of the numerous agents whom Campana at that time had engaged to ſcour the Italian peninſula was Signor Ottavio Gigli, a Roman literary man, for ſome years previouſly ſettled in Florence, and through this gentleman's agency moſt of the more important ſpecimens in theſe latter ſections were procured. But Signor Gigli had for ſome time previouſly occupied himſelf in the formation of a Collection of Italian ſculpture on his own account; and having ſucceeded in getting together a collection of much greater importance than Campana's gatherings in the ſame claſs, he finally entered into negotiations for the ceſſion of his collection to the latter in its entirety. But this purchaſe, in all probability, required a larger ſum than the Marcheſe Campana was prepared to pay; as a preliminary ſtage, therefore, the Collection, conſiſting of 124 ſpecimens, was, through his means, pledged to the Monte di Pietà for a ſum which, including accumulations of intereſt, ultimately amounted to 35,550 *ſcudi Romani*, or about 7,150*l.*, a valuation to nearly double that amount (70,000

scudi) having previously been made by a commission of members of the Academy of St. Luke; this collection, therefore, virtually, if not actually, may be said to have passed into Campana's possession. When his imprisonment took place, the objects composing it were mingled with his own similar specimens, and were so retained and exhibited to the public, with the mass of the Campana Collection, in Rome. Signor Gigli was required to pay the interest which had accrued, and to redeem his collection by reimbursing, at the earliest moment, the principal advanced. Shortly after this period, (1859,*) the writer was directed by the Lords of the Committee of Council on Education to visit the Campana Museum, and to report on such portions of it as might be within the scope of the collections at South Kensington. The result of his inspection was, that, of the 124 specimens comprising the Gigli Collection, only 69 pieces were, in his opinion, to be desired; whilst of the analogous Campana sections of renaissance sculpture and Majolica ware, a selection of 15 highly-important specimens were greatly to be coveted. The remainder of the Gigli Collection was absolutely worthless to the Art Museum, and of little or no intrinsic value; whilst, with the exception of the fifteen pieces alluded to, the specimens in the two Campana series were scarcely of greater value. It was then understood that the Gigli Collection might be purchased from its ostensible owner (Signor Gigli), who, though unable to pay either the principal or interest due to the Monte di Pietà, yet, having the strict letter of the law on his side, had power to prevent the Monte disposing of the collection without his consent. He, however, demanded a sum which rendered all negotiation impossible; whilst, in respect to the specimens selected from the Campana series, there seemed to be

* The Collection had, in the preceding winter, been visited and examined by Henry Cole, Esq., C.B., Secretary of the Science and Art Department, whilst residing in Rome for the benefit of his health.

not the flighteft profpect of inducing the Papal government to cede them feparately. Nothing therefore was done at that time; but Signor Gigli fhortly afterwards vifited England, bringing with him a photographic album of the collection: this he afterwards took to Paris and St. Peterfburg, where he offered his collection to the French and Ruffian governments without fuccefs. In the autumn of 1860, the writer, being again in Italy, turned his attention once more to the Gigli-Campana Collections; and the political occurrences of that period feeming to offer a chance for fuccefsful negotiation, which had never before prefented itfelf, he loft no time in requefting authority to offer a certain fum for all fuch portions of the two Collections as were defired. This authority was communicated to him; and after a lengthy negotiation, finally, towards the end of December, 1860, the entire number of fpecimens originally felected, in all 84, from both the Gigli and Campana Collections, were purchafed for the net fum of 5,836*l.*, being 1,314*l.* lefs than the amount owing to the Monte di Pietà for the Gigli Collection alone. At the fame time, in compliance with a ftipulation infifted on from the outfet, the Roman government remitted the ufual duty of 20 per cent. levied on the export of all ancient works of art from the city.

As the ultimate fate of the Campana Collection ftill excites fome intereft, the further proceedings in refpect to it may be briefly ftated. The principle of allowing felections to be made having been eftablifhed by the fubtraction of the objects acquired for this Mufeum, the Papal authorities fhortly afterwards acceded to an offer of the Ruffian government for a felection from the *antique fections*; and an agent of that government, in the month of March, 1861, fucceeded in negotiating the purchafe of 767 objects, chiefly Greek-painted vafes, bronzes, and antique marbles, for the fum of 650,000 francs, or 26,000*l.* This felection, undoubtedly, comprifed a great proportion of the moft precious works in the claffes from which the choice was

made. Finally, intelligence of thefe fucceffive tranfactions having been communicated to the French government, two commiffioners were difpatched with full powers to purchafe the refidue of the collection: this they effected in the month of June, 1861, for the fum of 4,360,440 francs, or 174,417*l*. The entire number of objects thus acquired was 11,835; but in this number only two of the more important of the twelve feries into which the collection was divided, viz. thofe of antique jewellery and ancient terra-cottas were obtained by them intact.

It remains only to allude, in a few words, to the fources and authorities on which the opinions, in refpect to the fculptures hereafter defcribed, have been bafed. There is a remarkable fcarcity of literary works on this branch of art. No very profound or ufeful modern illuftrated works have been hitherto produced. The Italian biographical writers, local chroniclers, and guides, headed by the excellent and inimitable Giorgio Vafari, furnifh us, it is true, with a mafs of valuable matter; whilft the art of photography will foon render us more familiar with the principal monuments *in-fitu*; and, what is ftill better, virtually enable us in this manner to bring them fide by fide for comparifon. But a methodic and long-continued ftudy of the monuments of Italian fculpture in the country itfelf, aided by fearch for documentary evidence in local archives, will be the only means by which works adequate to the requirements of contemporary art-knowledge, and criticifm, can be produced.

The writer has, to a certain extent, occupied himfelf in this field in Italy; and his obfervations have, at all events, ftrongly impreffed him with the richnefs and extent of this branch of the hiftory of art, and with the meagrenefs of our prefent ftock of knowledge refpecting it.

In affigning the works hereafter defcribed to their refpective authors, he has, in many inftances, adopted the reputed defignations which attached to them when acquired. The knowledge

of the original locality or "*provenance*" of a work, again, has in ſome caſes furniſhed a reliable clue, whilſt other ſpecimens have been identified by deſcriptions in the works of writers on art. The Gigli Collection was accompanied by a photographic album, with letter-preſs deſcriptions by the Cavaliere Migliarini, Keeper of the Florence Gallery. The illuſtrations of this gentleman, however, were moſtly explanatory of the ſubjects and in praiſe of the ſeveral ſpecimens as works of art, rather than of a nature to throw light on their origin and hiſtory; but wherever any information of the latter kind was given, it has been duly acknowledged in this Catalogue. Finally, the writer cannot but add that he is fully conſcious of the ſhort-comings of this work, and anxiouſly hopeful of amending it hereafter.

March, 1862.



Barid baran Mukerji
1 College Row, Calcutta



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5800. Nicola or Giovanni Pisano (*ascribed to*). *Marble Statue of an Archangel.*

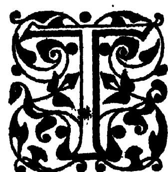


CATALOGUE.

Italian Sculpture. 13th and 14th Centuries.

THE PISANI.

5797 to 5800 inclufive.



TWO ftatues of Archangels and a group of three Saints, originally the angle-piers of a marble pulpit, and a group of an Angel with the Symbols of the Evangelifts, formerly the pedeftal or fupporting fhaft of a reading-defk. Afcribed to Nicola or Giovanni Pifano. Date, fecond half of the 13th century. Height of the angle-piers 3 feet 3 inches, height of the pedeftal 2 feet 9 inches.

These fragments came from a church in the neighbourhood of Pifa, and the original pofition, in work, of the three angle-piers may be feen from a photograph, placed near them, of the celebrated marble pulpit by Nicola Pifano in the baptiftery of the cathedral at Pifa, correfponding details of which they clofely refemble. A reading-defk, fupported on a precifely fimilar fhaft to No. 5799, may ftill be feen in its original pofition in the church of San Giovanni fuor-civita, at Piftoia.

Nicola Pifano is the earlieft mediæval fculptor, whofe name, univerfally celebrated in his own day, has alfo defcended to the prefent age with undiminifhed luftre. For many centuries before his time all reprefentations of the human figure were either very barbarous or were of the monotonous and corrupt ftyle, which, being the refult of the gradual decline of antique Roman art, was finally, towards the 9th or 10th centuries, reduced to an unchanging fyftem by the Byzantine artifts.

Vasari tells us that Nicola was the first who rescued sculpture from the thraldom of mediæval Greek art, and, what is very remarkable, through the direct influence of the works of antique Greek and Roman sculpture, with which his fellow-citizens had enriched the public places and buildings of their city. By the study and admiration of these monuments, most of which remain to this day at Pisa where they were originally placed, Nicola, supported by his son and scholars, effected a real though partial and transitory revival of art. In the present specimens the influence of the antique is very apparent; the head of the angel (No. 5800) might almost be taken for that of an ancient statue, whilst the grand and severe yet natural style of the draperies further conduces to this impression. The new manner of the Pisani school was not, however, destined to last, and all traces of the direct imitation of the antique seem to have disappeared again from Italian sculpture in the earlier years of the 14th century. (*See Engraving of No. 5800.*)

7563.


LTO-RELIEVO, in marble; the Salutation of the Virgin,—probably the frontal of an altar. Florentine sculpture; circa 1300-20 (?). Formerly in the church of Santa-Croce, Florence. Width 4 feet 2 inches, height 2 feet 5 inches. (Gigli-Campana Collection.)

The manner of the Pisani school is in this work considerably modified, and new and original influences are perceptible. The commencement of that very characteristic but not very describable style, which may, for want of a better designation, be called the "Gothic influence," and which prevailed with singular constancy during the greater part of the 14th century, is here obvious. The painter Giotto, and his followers, Andrea Pisano and Andrea Orcagna, are perhaps the guiding lights of this period. (*See Engraving.*)

7451.


LTO-RELIEVO, in marble; Santa Barbara. Ascribed to Andrea or Nino Pisano; circa 1340. Height 17¼ inches, width 12 inches.

The figure, in mezzo-relievo standing on a bracket, fills a flat panel,



-563. *The Salutation of the Virgin, Alto-relievo in Marble. Florentine Sculpture, circa* 1300-20.

and was probably, when *in ſitu*, ſurrounded with a border of glaſs moſaic work. The ſaint holds in one hand a tower—her uſual emblem—and in the other a large label ſcroll inſcribed in elegant characters, "Xρo . rex . venit . in . pace . et . deus . homo . fãtus . eſt . verbum . caro . fãtum . eſt."

This relievo was acquired in Naples and is believed to be a relic of ſome deſtroyed work of either Andrea or his ſon Nino, the latter of whom is recorded by Vaſari to have executed works in Naples. Whilſt further removed from the naturaliſm and antique bias of the angels of Nicola (?) already deſcribed, it is evidently a more advanced and original production. It is very analogous in ſtyle to the relievos of the bronze doors of the baptiſtery at Florence, executed by Andrea, and is an excellent ſpecimen of that pure mediæval Italian art, which henceforth, mainly in the city of Florence, progreſſed ſtep by ſtep to the full glory of the revival, culminating at laſt, towards the end of the 15th and early years of the 16th centuries, in an excellence different it is true but equal in degree to the higheſt achievements of antiquity.

7566, 7567.



SCHOOL of the Piſani. Circa 1340 (?). Two draped Angels; ſtatuettes, or relievos, in marble. Fragments from a tomb. Height 2 feet 1 inch. (Gigli-Campana Collection.)

Theſe fragments came from the upper part of a mural ſepulchral monument, of a type very conſtantly adhered to in the firſt half of the 14th century, eſpecially in the ſouth of Italy.

Viſitors to the churches of Rome and Naples will ſcarcely fail to call to mind the claſs of monuments in queſtion, from the mere ſight of theſe details. They may be thus generally deſcribed:—a ſquare altar-tomb, carried on brackets, projects a certain diſtance from the wall of the church; upon it lies the effigy of the deceaſed, whilſt a receſs ſunk into the wall forms a tent-ſhaped canopy above; the curtains, ſculptured in marble, are drawn back by two angels ſtanding one on each ſide, as exemplified by the preſent ſpecimens.

7600.

IRGIN and Child, afcribed to Nino Pifano; group or ftatuette, in marble. Height 1 foot 8 inches. (Gigli-Campana Collection.)

Lefs beautiful and refined than the previous fpecimen, yet the prefent is probably fomewhat more recent in date. The Gothic element is ftill more diftinctly vifible.

NOTICE OF THE PISANI.

ICOLA PISANO, (born betwixt 1205 and 1207; died 1278.)

His principal works now extant are:—

LUCCA. Depofition from the Crofs—relievo over the portal of the cathedral. (1233.)

BOLOGNA. The marble fhrine of St. Domenico, in the church of that faint.

PISA. The marble pulpit in St. Giovanni, in the baptiftery near the cathedral. (1260.)

SIENA. The marble pulpit in the cathedral. (By Nicola, or his fon Giovanni.)

GIOVANNI PISANO, SON OF NICOLA.

(Date of birth unknown. Died 1320.)

PERUGIA. Fountain in the piazza near the cathedral. (1280.)

PISA. Sculptures in the church or chapel of Sta. Maria della Spina.

—— Marble pulpit in the cathedral. (1311.)

ANDREA PISANO.

(Born about 1270; died 1345.) No relative of the preceding artifts, although a pupil of Giovanni.

His principal work is:—

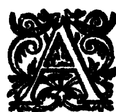
FLORENCE. Bronze doors of the baptiftery, faid to be from the defign of Giotto. (Circa 1330.)

NINO PISANO, SON OF ANDREA.

(Died before 1368.)

PISA. Statues of the Virgin and Child, in the chapel of La Spina.

7564.

LTO-RELIEVO, in marble, Tuſcan (?) ſculpture; circa 1400. Maſter unknown. Width 2 feet 8½ inches, height 2 feet 3¼ inches. (Gigli-Campana Collection.)

The Virgin, ſeated on a throne, holds the infant Saviour ſtanding on her knee; on each ſide is a ſtanding draped angel, the one on the left holding a candelabrum. A ſhield of arms in the lower part of the relievo on the left is probably that of the donor.

This work offers an intereſting example of the tranſition from the early conventionaliſm of the 14th century to the freer and more natural treatment of the ſucceeding age. There is no clue either to the author of this work or the locality where it was produced.





Italian Sculpture. 15th Century.

7572.

JACOPO DELLA QUERCIA. (1374—1438.) Alto-relievos in terra-cotta, a "tabernacle" or mural ſhrine. The Virgin and Child, enthroned under a Gothic canopy, are attended by two Saints, ſtanding one on each ſide. Height 5 feet 8½ inches, width 2 feet 6½ inches. (Gigli-Campana Collection.)

This work appears to have been expoſed to the weather for a long time; it was doubtleſs originally placed over a doorway, or let into the exterior walls of ſome religious edifice. A relievo of very ſimilar deſign, and certainly by the ſame hand, is now in the poſſeſſion of an Engliſh gentleman reſident in Florence; it was removed from the walls of a convent in that city.

7573.

JACOPO DELLA QUERCIA. Statue or group, in terra-cotta, of the Virgin and Child ſeated on a chair or throne. Height 2 feet 5 inches. (Gigli-Campana Collection.)

The Holy Infant, in this life-like compoſition, neſtles affectionately in the boſom of the Virgin, and embraces her neck with his arms.

7574.

JACOPO DELLA QUERCIA. Similar ſtatue of the Virgin and Child, in terra-cotta; the Infant ſleeping in the lap of his mother. Height 3 feet 2 inches. (Gigli-Campana Collection.) (*See Engraving.*)



7574. IACOPO DELLA QUERCIA. *Group of the Virgin and Child in Terra-cotta.*

7613.

IACOPO DELLA QUERCIA. Front of a cheſt or *caſſone*, in gilt wood, inlaid with three octagonal panels in glazed terra-cotta, containing in relievo the following ſubjects, viz:—1. The Almighty talking with Adam and Eve in Paradiſe after the fall. 2. The expulſion from Paradiſe. 3. Adam and Eve in the outer world;—Eve ſpinning with a diſtaff, whilſt Adam, leaning on a mattock, reſts from his labours. Length of the panel 5 feet 6 inches, height 1 foot 11 inches, diameter of each relievo 1 foot 4¾ inches. (Gigli-Campana Collection.)

Compare the ſecond and third of theſe relievos with the ſimilar ſubjects by Iacopo, on the portal of San Petronio; engraved in outline in the atlas to Cicognara. (Pl. 1. Second Series.)

Notice of Iacopo della Quercia.

IACOPO DELLA QUERCIA, (born at Siena 1374 (?), died 1438,) muſt be counted rather as one of the chief maſters of the great Tuſcan ſchool than as a local Sieneſe artiſt. His principal works were executed in Florence, Lucca, and Bologna, as well as in his native city; of his productions now extant may be ſpecified:—

Florence, Gallery of the Uffizj. Frieze of *amorini*, from the tomb of Flavia Guinigi, formerly in the church of San Martino at Lucca.

Bologna. Sculptures of the portal of San Petronio, begun 1429. (Caſts of theſe admirable relievos may be ſeen in the Pinacoteca of that city, admitting of a more favourable inſpection than is poſſible with the original ſculptures, which are at a great height from the ground.)

Siena. Fountain in the Piazza. (Circa 1419.)

Vaſari, in the commencement of his life of this great ſculptor, ſays,—"He was the firſt after Andrea Piſano, Orcagna, and the others before mentioned, who, working in the art of ſculpture with more earneſt ſtudy, ſhowed what a much nearer approach could be made to Nature than had before been achieved; ſo that it was by his example that others were taught to turn their attention towards rivalling her works."

No eulogium could be jufter or better deferved than the above; a comparifon of the prefent terra-cottas with the marbles of the preceding age will fuffice to fhow at once the enormous progrefs made, as it would feem almoft at a fingle bound, by Iacopo della Quercia. It is fcarcely neceffary to fay that in the two admirable terra-cottas (Nos. 7573, 7574) the conventional Gothic element has almoft entirely difappeared, or, if it ftill lingers in fome details, and if in others are difplayed, to a certain extent, the weaknefs and uncertainty of early art, it is thefe veftiges of the old manner alone, which enable us to believe that we are really looking upon works of fo early a period. What can furpafs the truth of defign and living expreffion of the Virgin-mother as fhe bends over her fleeping babe, afleep as it is down even to the hands and feet; its upturned face a marvel of truthfulnefs in its momentary quiefcence? In fhort, this group, (No. 7573,) and its companion, (No. 7574,) are works worthy of any age; and they may be judged on their intrinfic merits, irrefpective of the allowance to which early art is juftly entitled.

The relievos of the coffer front, (No. 7613,) ftrongly recall the fculptures of San Petronio; they are unqueftionably by the fame hand, and offer an interefting proof of the univerfality of application and the fimplicity of early art, which adapted itfelf alike to the higheft purpofes and to the humbleft requirements of life. It is well-known that the greateft painters and fculptors of the mediæval period did not difdain to occupy themfelves in the decoration of objects of daily ufe; and the *caffoni* or large chefts, which were, perhaps, the moft prominent articles of furniture in Italian houfes, offer a fingularly interefting variety of types of art and decorative proceffes. The adaptation of glazed terra-cotta,* as in the prefent work, is a novel and now perhaps unique inftance; in its priftine ftate the medallion fubjects were taftefully picked out or heightened with gold, and the glowing tints muft then have harmonized perfectly with the rich gilded framing of the cheft.

* The vitreous covering here employed is a common tranfparent lead glaze, fuch as has been at all times applied to the furface of ordinary brown earthenware. Its effect, in this inftance, was fimply to enhance the tawny orange tint of the terra-cotta, and give a luftrous furface in harmony with the burnifhed gilding of the reft of the coffer. The enamel glaze employed by Luca della Robbia and his fchool was entirely different, and will be defcribed hereafter. It is, however, extremely interefting to find Iacopo della Quercia, whofe labours were, generally fpeaking, anterior to thofe of Luca, turning his attention towards ceramic proceffes.

5786.

LORENZO GHIBERTI, (afcribed to.) The Crucifixion; relievo, in terra-cotta. Height 2 feet 9½ inches, width 1 foot 9½ inches.

Our Saviour is feen crucified betwixt the two thieves; in the lower part the croffes are furrounded by a crowd of figures, amongft which is confpicuous a group of the Virgin, fwooning, upheld by St. John and two female difciples. An executioner is breaking the legs of the impenitent thief. From the fummit of our Saviour's crofs proceeds a finial or bunch of foliage, on which is "a pelican in her piety;" a demon fits on the crofs above the head of the wicked thief, whilft an angel is feen carrying away the foul of the penitent.

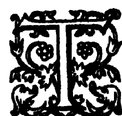
The verifimilitude and the intenfe expreffion of grief of the group of the lifelefs Virgin upheld by St. John is worthy of particular note; this portion of the defign indeed difplays in every refpect a remarkable advance over previous renderings of the fame fubject. It is fuppofed that this work belongs to the earlier period of the mafter.

7593.

LORENZO GHIBERTI, (afcribed to.) The Birth of St. John the Baptift; alto-relievo, in terra-cotta. Length 1 foot 6¼ inches, height 11¾ inches. (Gigli-Campana Collection.)

This admirable little work, from the variety of gradation in the relievo and fulnefs of detail, has all the effect of a highly-finifhed picture; it is very fimilar in ftyle to the celebrated relievos of the bronze gates of San Giovanni. The fcene is laid in the richly-decorated interior of a Florentine room; nurfes are bufily employed dreffing the babe, which is affectionately contemplated by its aged mother as fhe reclines in her bed, whilft Zacharias, a grand and majeftic figure, feated on the extreme right of the compofition, writes the name of the child in a book. On the oppofite fide two richly-draped women, and a fervant with a bafket of linen on her head and two wicker-bound flafks in her hand, are entering the room from the opened doorway.

Notice of Ghiberti.

HE Florentine Lorenzo Ghiberti, (born 1381, died 1455,) was one of the leaders of Italian art. He had the fingular good fortune, at the outfet of his career, to carry off the palm in a folemn competition with the greateft fculptors of the age. This remarkable trial took place on the occafion of the magiftrates of the Florentine republic determining to conftruct a magnificent bronze door for the baptiftery of San Giovanni, to furpafs, if poffible, the celebrated gates of Andrea Pifano, executed for the fame edifice nearly a century before. All the circumftances of this famous event in the hiftory of art are on record, Ghiberti himfelf having left us an account of it. Six of the moft famous fculptors of Italy* were afked to prepare a relievo in bronze of a given fize, the fubject being the ftory of Abraham and Ifaac. A year was allowed for the completion of the work, which was required to be caft in bronze and finifhed as if it were to form part of the actual door. A jury of eminent artifts, fculptors, goldfmiths, and painters, was requefted to adjudicate; and the ultimate choice feemed to lie betwixt the models of Ghiberti and Brunellefco: finally, however, the equal if not fuperior excellence of defign of Ghiberti's compofition, added to its unqueftionably far greater technical excellence as a work in bronze, gained him the prize. Both of thefe celebrated compofitions are ftill preferved in the gallery of the Uffizj in Florence. At a later period of his career he executed a fecond door for the fame building.

Lorenzo was a goldfmith, the fon of a goldfmith, and nearly all his works are executed in metal. His great monumental works in Florence are almoft the only productions now extant, which can be abfolutely identified as his; but it is very probable that many terra-cottas and fmall works in bronze, ftatuettes, and relievo *plaques*, from his hand, may ftill from time to time be recognized. Ghiberti's ftyle is diftinguifhed by a peculiar elegance and an afpect of graceful facility. There is, perhaps, lefs earneftnefs and lifelike expreffion in his works than in thofe of his older competitor Iacopo della Quercia, or of his younger and ftill more formidable rival Donatello; but in fertility of invention, executive power, and innate tafte and refinement of ftyle, he

* Thefe were—Lorenzo Ghiberti, Iacopo della Quercia, Filippo di fer Brunellefco, Niccolo d'Arezzo, Francefco di Valdambrina, and Simone da Colle, detto de' bronzi.

furpaffed them both. Michael Angelo's well-known faying, that Ghiberti's doors of San Giovanni were worthy to be the gates of Paradife, has fet a feal for ever on thefe great works; probably no decorative works in bronze of any previous period approached the excellence of thefe, and it is fcarcely neceffary to fay that none fince have had the pretenfion to compete with them. As refpects the more obvious or fpecific peculiarities of Lorenzo's ftyle, a certain lengthinefs of proportion and a tendency to exaggerated gracefulnefs in the attitudes of his figures may be noticed; and in his draperies long, folemn, vertical folds, and a peculiar flowing curvilinear character are equally characteriftic. His ftyle of relievo is eminently pictorial, full of ftrong contrafts and imperceptible gradations of furface; figures and entire groups being fometimes almoft entirely detached from the field of the relievo, whilft other portions, often of the fame figures, are blended or fufed into the background. Like all the fculptors of the revival period, Lorenzo boldly endeavoured to reproduce effects of perfpective, figures and objects being diminifhed in fize, and lowered in relief, in accordance with their fuppofed receffion from the principal plane of the compofition, to an extent never attempted in the fimple and fevere fculpture of the ancients.

List of Ghiberti's Principal Works in Florence.

BRONZE gates of the baptiftery or church of San Giovanni; begun in 1403, finifhed in 1424.

Bronze ftatue of St. John, outfide the church of Or San Michele; finifhed in 1414.

Bronze ftatue of St. Matthew in the fame church; finifhed in 1422.

Bronze fhrine of Sts. Cofmo and Damiano, in the gallery of the Uffizj.

Bronze fhrine of San Zenobio in the cathedral church of Sta. Maria del Fiore, (1428 to 1440.)

Second gate of the baptiftery, (1424 to 1452.)

7594.

LTO-RELIEVO, in terra-cotta. Virgin and Child, ſurrounded by a choir of Angels. Florentine ſculpture, circa 1400-30 (?). Maſter unknown. Height 1 foot $5\frac{1}{2}$ inches, width $12\frac{1}{2}$ inches. (Gigli-Campana Collection.)

This relievo, forming a ſemicircular-topped panel, repreſents the Virgin and Child ſeated on a throne, behind which a curtain is upheld, in the manner of a *baldacchino*, by four angels; two other angels ſtand, one on each ſide, with their arms folded; and two more angels are ſeated on the plinth or pedeſtal of the throne in the foreground, playing muſical inſtruments. An oval or heart-ſhaped blank ſhield, ſurrounded by foliage, occupies the centre of the pedeſtal beneath the feet of the Virgin.

In the gay and cheerful aſpect of the figures and the graceful type of the heads, the ſtyle of the painters Fra Angelico and Gentile da Fabriano is recalled to mind; the influence of Iacopo della Quercia may alſo be perceived.

7366.

LTO-RELIEVO, in ſtucco. Virgin and Child, ſurrounded by Angels. Florentine ſculpture, by the ſame hand as the preceding piece; circa 1400-30. Height of relievo, (including frame,) 2 feet $10\frac{1}{2}$ inches, width 2 feet.

As in the previous ſpecimen, which it much reſembles, the Virgin, a grandly-draped figure with the Infant on her knee, is ſeated in the centre of the compoſition, under a tent-ſhaped canopy or *baldacchino*, at the ſummit of which is ſeen a half-figure of the Eternal Father, in the act of benediction. Three draped angels ſtand on each ſide, arranged ſymmetrically, two of them in the upper part are holding back the curtain of the canopy. This relievo is inſerted in a broad ſhrine framing of "Gothic" tracery panelling.

5892.


TATUE, in wood. The Virgin and Child. Florentine ſculpture; circa 1400-40. Maſter unknown. Height 4 feet 2 inches.

This ſtatue, a ſomewhat rare example, (comparatively only a ſmall proportion of the works in wood of the earlier Florentine maſters having come down to us,) has much of the manner of Iacopo della Quercia or Ghiberti. In its preſent ſtate it is ſeen to great diſadvantage, being, in fact, little more than the core or ground-work of a ſtatue, all the details of which were originally carefully elaborated in a thick coat of *geſſo* priming, the ſtatue being afterwards painted to imitate Nature: the whole of this outer coating has, however, been removed.

7719.


IFE-SIZED ſtatue, in wood, of the announcing Angel. Piſan ſculpture of the 15th century. Maſter unknown. Height 6 feet.

This ſtatue was one of a group of the Annunciation or Salutation of the Virgin. Until three or four years ago it is ſaid to have been extant, with the correſponding figure of the Virgin, in its original poſition in the cathedral of Piſa, where the group was placed on a bracket at a conſiderable height from the ground. For ſome unaccountable reaſon this ancient work was taken down, and both figures were ſold, for a few *ſcudi*, to a country prieſt, who carted them away to his pariſh church; here, unluckily, they were found to be too tall to fill the niche or niches they were intended to occupy, whereupon the ſtatue of the Virgin was ſummarily ſhortened by cutting off ſeveral inches from its lower extremity, and duly re-erected; but, after various unſucceſsful attempts to convert the preſent ſtatue of the angel into another Virgin, it was re-ſold by the worthy prieſt to a Florentine Jew, from whom the writer purchaſed it for this Muſeum for fifty francs, and at the ſame time received from him the preceding account of its origin.

It is difficult to aſſign this figure to any preciſe epoch; it is probably, however, not ſo ancient as the lengthy proportions and ſomewhat archaic general aſpect would at firſt ſight ſeem to indicate. The painting has evidently been coarſely renewed at a more recent period.

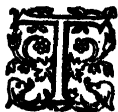
7565.

ELIEVO, in marble. Tuſcan ſculpture; circa 1440. Maſter unknown. Width 2 feet 5½ inches, height 2 feet 2¼ inches. (Gigli-Campana Collection.)

Compoſition of four figures; in the centre two young girls are kneeling before the Virgin (?) or a female ſaint, who, alſo in a kneeling attitude, is giving one of the girls a bag of money, whilſt ſhe holds a ſimilar bag in her left hand, and is apparently about to preſent it to the other child, who is in an attitude of prayer. On the left, behind the children, is a kneeling angel holding a lily-branch in one hand and in the act of giving them his benediction with the other. Beneath the compoſition may be ſeen a *faſcia* or tablet, which formerly contained a long inſcription now chiſelled out. The elegant ſimplicity of the compoſition and breadth of execution of this relievo give it ſome reſemblance to the ſtyle of Matteo Civitale. It is, however, ſomewhat more *archaic* than his known works.

In all probability it was placed over the doorway of a hoſpital or other charitable foundation, where, according to a cuſtom ſtill prevalent in Italy, marriage portions were given to poor maidens.

5801.

USCAN ſculpture. Virgin and Child. Relievo, in marble. A votive tablet, executed in the year 1441. Maſter unknown. Height 2 feet 6 inches, width 2 feet 4 inches.

An intereſting dated work, in all probability from the neighbourhood of Arezzo. It is inſcribed as follows:—"Fecerunt fieri Contēs e Tohmas frēs di Spinellis MCCCCXXXXI."

7577.

ONATELLO. Baſſo-relievo, in marble. Chriſt in the ſepulchre, ſupported by Angels. The body of our Saviour, ſeen down to the middle of the thighs, is upheld in an erect poſition by a draped boy-angel, whilſt the head is ſupported on the oppoſite ſide by another; in the back-



ground, in low relief, are other angels in attitudes of violent grief. Originally the front (*dossale*) of an altar. Length 3 feet 9 inches, height 2 feet 7¼ inches. (Gigli-Campana Collection.)

The admirable *torso* of the dead Saviour in this relievo is so similar in style to that of the Christ in the Pietà of Michael Angelo, in St. Peter's, that it is not unreasonable to suppose Michael Angelo to have been acquainted with it. That he reverenced and carefully studied the sculptures of Donatello is well-known; and although the original locality of this indubitable work of the master has been lost sight of, its intrinsic importance must have rendered it a well-known work, especially in the period immediately subsequent to its production, when every fragment from the hand of the great master was treasured up and appreciated. (*See Engraving.*)

7629.

DONATELLO. Frieze, in very low relief, in marble. Christ seated on clouds, giving the keys to St. Peter, in the presence of the Virgin and the Apostles. Length 3 feet 9 inches, height 1 foot 4 inches. (From the Campana Museum.)

The entire accordance in style with the preceding work is obvious; the two boy-angels in the left-hand corner of the composition are of exactly similar type to those in the other composition. This relievo, moreover, is in every respect identical in manner with the bas-relief on the tomb of Cardinal Brancacci in the church of St. Angelo a Nido in Naples, lauded by Vasari in his life of Donatello, and which is still *in situ*.

In the year 1591 this relievo was noticed by a writer on art as one of the principal and well-known works of sculpture which then adorned the city of Florence, being the property of the Salviati family. The following account characterizes this work with great judgment, and, undoubtedly, establishes its identity with the present marble, which, it should be stated, was acquired for the Marchese Campana in Florence:—" Picture in marble in bas-relief, by the hand of Donatello—in which is portrayed the giving of the keys to Peter by our Saviour. This work is highly esteemed by the artists—the which

is of rare compoſition and marvellous deſign. The figure of Chriſt is greatly commended, as well as the eagerneſs and energy which is apparent in the St. Peter. Likewiſe the Madonna on her knees, in an affectionate and devout attitude, the expreſſion of whom is admirable." *

This work does not ſeem to have been executed with any ſpecial monumental deſtination; and it is probable that it paſſed at a very early period, into private hands, in the ſame manner as the various works executed for the Martelli, which went direct from the artiſt to the *galleria* of that family, where they are ſtill preſerved. The ancient carved cheſtnut-wood frame in which the relievo is inſerted is doubtleſs the one made for it by the Salviati, its date being obviouſly towards the end of the ſixteenth century. It may be obſerved that the celebrated relievo of the Brancacci tomb at Naples, which the preſent work ſo exactly reſembles in ſtyle and general aſpect, has every appearance of having been inſerted in the monument, either as an after-thought, or as a detail previouſly extant, for which it was neceſſary to provide a place, being entirely diſſimilar in treatment to the reſt of the work, and on a much more minute ſcale. In the low diffuſed light of the church this relievo is almoſt inviſible—requiring, at firſt ſight, almoſt the evidence of actual touch to diſtinguiſh it from the ſurrounding plane ſurface of the marble. Now it ſeems ſcarcely likely that the artiſt ſhould have deſigned ſuch a work for ſuch a poſition; and, from a careful conſideration of the entire monument, taken in connection with documentary evidence reſpecting it ſtill extant, it ſeems evident to the writer, that the relievo in queſtion (and for the ſame reaſon alſo the preſent) was originally executed by Donatello, without any ſpecial object or deſtination; and that, having acquired great reputation whilſt ſtill in his own poſſeſſion, it was (probably by the wiſh of the repreſentatives of Cardinal Brancacci) inſerted in the tomb, juſt as a celebrated picture would have been enſhrined in the elaborate architectural ſtructure of an altar. Admirable and grand indeed as is the Brancacci tomb, it is ſomewhat fragmentary in deſign. It may be here noted indeed of Donatello, that he does not ſeem to have had any ſpecial gift as an architect or ornamentiſt; few of his works

* Franceſco Bocchi, "Le Bellezze della Citta di Fiorenza," 12mo. Florence, 1591, p. 185. "In caſa de Franceſco et Lorenzo Salviati 'quadro di marmo,' di mano de Donatello di baſſo-relievo: dove è effigiato, quando da le chiavi Chriſto à S. Piero è ſtimata molto dagli artefici queſta opera; la quale per invenzione è rara, & per diſegno maraviglioſa. Molto è commendata la figura di Chriſto, & la prontezza che ſe ſcorge nel San Piero; & parimente la Madonna poſta in ginocchione, la quale in atto affectuoſo ha ſembiante mirabile, & divoto."



7629. DONATELLO. *Frieze, in low relief, in Marble. Christ giving the Keys to St. Peter.*

possessing that affluence of detail or decorative completeness which distinguish the productions of his contemporaries. In this respect also there is a singular analogy betwixt Donatello and Michael Angelo. The fact of the author of the "Bellezze" having noticed this modest and somewhat archaic-looking relievo, testifying as it does to its great reputation even in the corrupt age of the decline of Florentine art, is an interesting proof of the immense renown of its author in his own city; a renown which, until very recently, from the non-occurrence of authentic work of the master elsewhere than in Italy, was, as it were, taken on trust by the rest of Europe. (*See Engraving.*)

7619.

DONATELLO. Bas-relief sketch, in terra-cotta, in two compartments with detached frieze or *predella* beneath; the composition enclosed within an architectural frame-work or frontispiece. Entire height 3 feet 2½ inches, width 2 feet 9 inches. (Gigli-Campana Collection.)

In the compartment on the right is an animated composition of many figures; the scene, laid within an arched hall, representing the flagellation of our Saviour. On the left the subject is the Crucifixion, the foreground in front of the cross filled with a crowd of figures, chiefly women, in energetic attitudes of grief; the frieze or *predella* beneath offers a beautiful composition of *amorini*, supporting large garlands, whilst others hold up shells, containing alternately a shield of arms and a classical bust. Other *amorini*, holding garlands, decorate the key-stone and spandrils of the architectural frontispiece. The wooden framework of the relievo, though unfortunately repainted at a recent period, is the original mounting of the time. This exquisite sketch was in all probability a project for some work in bronze of the later period of the master, as it strongly resembles in general style, and also in specific details, the relievos of the bronze pulpit of San Lorenzo; several of the figures of the sorrowing women are indeed almost identical with those of the similar composition in one of the panels of the last named work. (See outline of Deposition from the Cross, in Atlas to Cicognara, "Storia della Scultura," Pl. 8, Second Series.)

7585.

DONATELLO. Life-fized buft, in terra-cotta, of St. Cecilia (?). Height 1 foot 6 inches. (Gigli-Campana Collection.)

The grand manner and fpecific phyfiognomic type of Donatello are plainly vifible in this buft, which was probably an effay for the head of a great ftatue.

7607.

DONATELLO. Relievo, in plafter. St. George and the Dragon, in a carved wooden frame of the 16th century. Length 2 feet 8 inches, height 1 foot 2½ inches. (Gigli-Campana Collection.)

An ancient caft, in plafter or ftucco, from the well-known marble bas-relief, forming part of the architectural framework of the niche in which ftands the celebrated ftatue of St. George, at the church of Or San Michele in Florence. This compofition (fee Life, in Vafari) was always much admired, efpecially for the horfe; and it is interefting to note, how, a century afterwards (for the prefent caft, judging from the ornamental frame, which was evidently made for it, muft have been taken about 1550) the reputation of Donatello was ftill held in the higheft efteem in his own city, and even his flighteft works preferved and reproduced with evident affection. This reproduction is moreover valuable, as the original work, during the courfe of the three centuries which have elapfed fince the caft was taken from it, has fuffered from the injuries of time.

7624.

DONATELLO, (or one of his immediate Scholars.) Relievo, in marble. The Virgin and Child, furrounded by a choir of boy-angels. Firft half of 15th century. Height 3 feet 4 inches, width 2 feet 7 inches. (Campana Mufeum.)

This remarkable work (executed in flat relief) reprefents the Virgin feated on a throne with the Child in her lap. In the upper part are two flying angels blowing trumpets; in the lower part two others

ftanding, holding in their hands objects of uncertain fignification, being long rods with circular difcs at their fummits. At the bottom, on the right, a kneeling boy-angel, in a daring forefhortened pofition, is playing the double flute. The figures are all draped with a thin ftuff, which clings in intricate folds clofe to the limbs; the ground-fpaces are perforated or cut through, and the entire group of figures is fhaped round to the forms. The piece has thus no background, and it was obvioufly intended to be fitted into a hollow panel or coffer. The marble is of a very hard, coarfe defcription, full of black veins, and the execution, though characterized by a certain rude vigour, is imperfect, and even in fome refpects weak. The drawing of the figures alfo is full of inaccuracies; thefe defects, on the other hand, are loft fight of in the picturefque and artiftic general afpect of the work, and are, indeed, more than counterbalanced by other remarkable qualities; as, for inftance, in the kneeling angel in the foreground, by the moft daring and novel attempts at forefhortening; and in general by a fearlefs encountering of technical difficulties, and a defiance of the eftablifhed conventionalities of the epoch, which contraft in a remarkable manner with the coarfenefs of the work, and the evident want of manipulative fkill. The perforated background fpaces were, without doubt, originally filled in with maftic, in which were imbedded mofaic *tefferæ* of gilded glafs, precifely as may be feen in the fimilar fpaces in the famous relievo of the finging-boys in the Florence gallery. The general ftyle and fpecific method of execution of the prefent relievo, indeed, agree fo entirely with the laft-mentioned work, that it feems almoft certain that one of them muft have been done in imitation of the other. It is fcarcely neceffary to fay that the relievo of the finging-boys is a work of much greater excellence than the prefent; this relievo, befides, has an evident appearance of earlier origin; and it appears to the writer reafonable to fuppofe it to be, in fact, a production of the extreme youth of Donatello. On any other fuppofition it muft be held to be the work of one of his fcholars, executed in imitation of the ftyle of the "finging-boys." The entire work difplays, however, fuch ftrong evidence of youthful timidity and inexperience, combined, at the fame time, with glimpfes of power and originality, that the writer cannot but ftrongly incline to the former hypothefis. It is a truifm to obferve that even the greateft artifts have had periods of early tentative effort; and although the imperfect productions of youthful genius have feldom had a long duration, being fo foon eclipfed and difcredited by higher performances, ftill ifolated juvenile works of artifts, of fuch an early period even as this of Dona-

tello, muſt have ſurvived the accidents of time and the indifference of connoiſſeurs. The fact, moreover, that the preſent example was obviouſly a monumental work erected in ſome church or ſhrine, in all probability never diſturbed till the day of its final diſlocation and removal in our own time, renders its preſervation as an early imperfect work of a great maſter far more eaſily credible than if it were ſome minor moveable object.

5788.

DONATELLO, (aſcribed to.) Relievo, in terra-cotta, inſerted in an architectural ſhrine framework of wood. The Virgin and Child ſtanding in a ſemicircular niche, the upper part of which is formed by a ribbed ſhell. Height of relievo 2 feet 1 inch, width 1 foot.

It is difficult to aſcribe this dignified figure to any other hand than that of the great maſter himſelf. The marked reſemblance which it diſplays to the allegorical figures of the tomb of Pope John, in the baptiſtery of San Giovanni, and alſo to the caryatides of the Brancacci tomb at Naples, fully warrants the belief that the deſign at leaſt, if not the actual execution, is his.

5783.

DONATELLO, (aſcribed to.) Bas-relief, in terra-cotta. Regardant buſts of the youthful Saviour and St. John the Baptiſt. Height 15 inches, width 15 inches.

Several repetitions of this compoſition exiſt, the extremely flat relief (*relievo ſtiacciato*) rendering it eaſy to reproduce it by moulding or ſqueezing. In all probability the original of the work, in marble, was from the hand of Donatello. The preſent terra-cotta is a reproduction of the time, and has been retouched by a ſkilful hand.

7605.

DONATELLO, (or one of his Scholars.) Oval relievo, in terra-cotta, in carved wooden border. Height 21 inches, width 12 inches. (Gigli-Campana Collection.)

An emaciated figure of the Magdalen ſtanding on clouds and ſurrounded by a glory of Cherubim. This figure, although called in the Gigli Catalogue a "*San Giovanni battiſta*," is obviouſly a penitent Magdalen. It reſembles ſo cloſely the famous wooden ſtatue by Donatello, in the baptiſtery of San Giovanni, as to be virtually a copy from it. The carved frame was made for the terra-cotta, circa 1550.

7412.

PERIOD of Donatello. Relievo, in ſtucco or *geſſo duro*. The Virgin and Child. Width 2 feet 3 inches, height 2 feet.

The Virgin ſeated in a chair, ſeen down to the knees in a profile or "three-quarter view," embraces with both hands the Divine Infant ſtanding in her lap. The Child is enveloped in ſwaddling-clothes in the cuſtomary faſhion of Italy. The borders of the draperies, ornaments of the chair, and glories round the heads of the figures, are enriched with elegant ornamental patterns in gold.

The grand ſtyle of this relievo refers it at once to the immediate period of Donatello, of whom, indeed, it is by no means unworthy.

7590.

MANNER of Donatello. Baſſo-relievo, in ſtucco or *geſſo duro*. Height 2 feet $6\frac{3}{4}$ inches, width 2 feet 1 inch. (Gigli-Campana Collection.)

The Virgin, a half-length ſtanding figure beautifully draped, holds the Divine Infant in her arms in an attitude of affectionate reverence. The great ſimilarity of ſtyle betwixt this and the relievo previouſly deſcribed (No. 7412) renders it moſt likely that they are both by the ſame hand. The preſent, however, is in the extremely low or flat relief.

5896.

SCRIBED to Donatello, or Deſiderio da Settignano (?). Chimney-piece, in *pietra ſerena*, or Florentine black ſtone. Width 12 feet, height 8 feet 6 inches.

The architectural deſign of this chimney-piece is very ſimple,—two jambs or vertical pilaſters, ſurmounted by maſſive conſole brackets, ſupport a boldly-projecting cornice of ſeveral members, which crowns the work; beneath the cornice is a ſpacious frieze of the depth of the conſoles, and under this again the uſual moulded architrave, which is continued down parallel with the jambs. The pilaſters are ſculptured with a ſtring of bunches of natural foliage and fruit in low relief, ſpringing from vaſes at the bottom, as in the architrave of the gates of Ghiberti. The conſoles which crown the piers are richly moulded and carved with foliated work, &c; and on the front of each, reſting on the lower volute or ſcroll, is an *amorino* in full relief of ſmall life-ſize; the one on the right is a boy ſtanding or riding on a ſiren, and the oppoſite one a girl ſimilarly placed on a dolphin. The *torſo* of the latter figure is exquiſitely draped, with a thin ſtuff which clings cloſe to the form and is admirably arranged in elegant flying folds around it. The frieze is decorated in the centre with a group of two flying *amorini* in high relief, holding betwixt them a myrtle-wreath, which encloſes the ſhield or *ſtemma* of the family for whom the work was executed. On each ſide are life-ſized buſts in alto-relievo, reſpectively of a young man and a young lady, evidently portraits; they are each framed or inſerted into a fluted ſhell, flanked with birds' wings and tied with floating ribbon ſcrolls. The various architectural mouldings are enriched with the moſt delicately-carved leaf-work, ſtrings of pearls, &c.

It would be difficult to overrate the exquiſite delicacy of execution of every part of the work, its inimitable grace and beauty, and the life-like expreſſion of the *amorini* and portrait buſts.

Until very recently this chimney-piece was ſtanding, in its original poſition, in the *ſalotto* of an ancient villa near the church of San Lorenzo at San Miniato, under the hill of Arcetri, outſide the gates of Florence. On the occaſion of a change of poſſeſſion of the houſe, a few years ago, the exiſtence of this chimney-piece was firſt made generally known to the artiſts and connoiſſeurs of Florence; when its exceeding excellence and importance, as a work of the pureſt Florentine art, cauſed it

to be examined by moſt of the leading ſculptors and profeſſors of the Academy of Fine Arts at Florence, who ſeem to have unanimouſly pronounced it to be the work of Donatello.*

The writer, however, is not fully convinced of the certainty of that attribution, and in venturing to ſuggeſt that it may poſſibly be the work of Deſiderio da Settignano, he muſt ſtate that the doubt which ſtill exiſts in his mind, as to the actual authorſhip of the work, was the reſult of a moſt careful inſpection and compariſon of nearly all the authenticated works of Donatello and Deſiderio now remaining in the city of Florence, undertaken at the time of the purchaſe of the chimney-piece, and renewed on a more recent viſit with the expreſs wiſh of clearing up the uncertainty. Apart from the feminine grace and elegance of the type of the heads in this work, different from the energetic naturaliſtic character of Donatello's ſimilar conceptions, the actual handwork appears to reſemble that of Deſiderio. A certain indeſcribable grand aſperity of touch pervades the work of Donatello, who, on the other hand, in the opinion of the writer, ſeldom achieved the admirable "*morbidezza*," the perfect imitation of living fleſh, which we know to have been the glory of his great pupil, and which it is difficult to believe can ever have been carried further than in the preſent work. Certain ornamental details, too, are ſpecifically common to theſe and to other works of Deſiderio; the beautiful winged pecten ſhells, for inſtance, are repeated almoſt exactly in the tomb of Carlo Marſuppini in Santa Croce; and it is not unworthy of remark that Vaſari was ſo ſtruck with the ſingular elegance and beauty of execution of this motive that he has ſpecially alluded to it in his life of Deſiderio. From the general ſtyle of the work, it may be held to have been executed ſomewhere betwixt A.D. 1440-60. May it not be a joint production of both Donatello and Deſiderio working together as maſter and pupil?

The armorial ſhield is believed to be that of either the family Boni or Acciaioli, both great Florentine houſes.

* A pamphlet reſpecting it was publiſhed at the time by Signor Filippo Moïſe—"D'un caminetto in pietra ſerena del ſecolo 15, poſſeduto dal Signor D. Pietro Maſi nella ſua villa ſuburbana a San Leonardo fuori della porta a San Miniato, lettera all' amico. S. P."

7582.

ONATELLO, or Desiderio da Settignano (?). Virgin and Child. Basso-relievo, in *pietra serena*. Height 2 feet 1 inch, width 1 foot 2¾ inches. (Gigli-Campana Collection.)

Within a semicircular-topped panel, a half-length figure of the Virgin, standing erect, supports with both hands the nude figure of the infant Saviour, seated, as it were, on a slab (in reality the sill or moulding which forms the boundary of the relievo). Beneath this composition is a long horizontal panel containing two flying *amorini* holding up a wreath.

The work is admirably executed in the usual flat relief, precisely in the manner of the chimney-piece just described (No. 5896). The marked individualised expression of the heads of both mother and child suggest the belief that they are portraits taken directly from life. Moreover, there cannot be any doubt that the head of the Madonna was sculptured from the same model as the beautiful female bust portrait on the chimney-piece. The latter, it is true, represents a younger and more beautiful personage, but the countenances are unmistakably similar. The difference is one of age only, the chimney-piece bust representing a young lady of twenty, the relievo the same personage as a matron of five-and-thirty or forty. Both the relievo and the chimney-piece are unquestionably by the same hand.

The habit of introducing portraits of individuals in religious compositions was a common one in the 15th century; indeed the art of portraiture seems in great measure to have had its origin in this practice; and such is the striking individuality of the heads, both in this relievo and in the chimney-piece, that it seems difficult to view them in any other light than as portraits. Were we, on the other hand, to regard them merely as mannered ideal types of some particular artist, it would add greatly to the difficulty of assigning these works to their real author; it would then be literally necessary to find some contemporary sculptor as great as Donatello and Desiderio (for this particular type is not the usual one of either of these artists) working, moreover, in direct imitation of their style. It seems, therefore, to the writer reasonable to suppose that both chimney-piece and relievo were executed for the same parties by the same sculptor, whoever he was, but with some interval of time betwixt the two works, that in both performances the heads exhibit portraits of the proprietors of the work and their

children. The relievo, indeed, which is obvioufly one of the tablets currently executed for purpofes of private devotion, may, with great probability, be fuppofed to have been originally placed in the fame villa at San Miniato from which the chimney-piece was fo recently removed.

Whether thefe fculptures are from the hand of Donatello or Defiderio, or fome other contemporary artift, time and further obfervation will probably hereafter determine; in the mean time, it is fcarcely neceffary to remark, that, with our prefent flender ftock of knowledge on the fubject of *renaiffance* fculpture in general, it may well be permitted to us to fufpend our judgments, or to reverfe them hereafter, if need be, without hefitation.

3004.

BASSO-RELIEVO, in *pietra ferena;* an allegorical imperfonation of Prudence. Florentine *quattro-cento* fculpture. Mafter unknown. Height 15 inches, width 10½ inches.

A Janus head or buft of three faces, infcribed beneath in large letters, *Prudenza.*

NOTICE OF DONATELLO.

Donato de' Bardi, called Donatello, (born 1383, died 1466.) Mediæval Chriftian art culminated in Lorenzo Ghiberti, whilft Donatello commenced and indeed almoft carried to perfection the "new manner," as it was foon expreffively defignated. There is a wonderful approximation in his art to that of Michael Angelo, although he died before the latter was born, and the dictum of Borghini, "either the fpirit of Donatello wrought again in Buonarotti, or the genius of Buonarotti had a pre-exiftence in Donatello,"* feems almoft a verity. Donatello's works were exceedingly numerous; he was gifted with a facility of production as aftonifhing in its degree as was the greatnefs of his genius, and he never refufed the humbleft commiffion. He was, in fhort, one of thofe truly great artifts whofe productions have become typical reprefentations of an entire fchool and epoch. A ftudy of his authentic works in the prefent collection will fhow how altogether different they are from all that

* Vafari, vol. iii. p. 269, (ed. Le Monnier.) Florence, 1848.

had preceded them. Nature, viewed, it may be, in a ſomewhat ſevere and auſtere aſpect on the one hand, and an earneſt love and appreciation of antique art on the other, were the ſources of his inſpiration, or at leaſt the guiding-lights of his career. Donatello diſcarded at the outſet that ideal but ſomewhat monotonous elegance of manner which had, as it were, taken the place of Nature with the ſculptors of the previous age, and which, it ſhould be obſerved, laſted till the end of the century with the majority of the painters of the ſchools of Florence and Siena.* He was an innovator in every ſenſe; the language or means of expreſſion, if it may be ſo termed, of his art was enriched by him. To him is indubitably due the invention of that peculiar and moſt beautiful method of low or flat relief, which is often, for want of a better name, called the "Donatello ſtyle." † The three principal works in this collection are excellent ſpecimens of this ſtyle of extremely low relief, which may almoſt be characterized as painting in marble; portions, indeed, of the relievo, No. 7629, are little more than drawn or inciſed on the ſlab, with all the admirable energy and ſpirit of a pen ſketch. This ſtyle, which muſt be ſtudied and felt but cannot be adequately deſcribed, had no prototype in antiquity: with the followers of Donatello down to the end of the century it became a recognized manner, often degenerating into affectation and abſurdity; but with the great original it was in itſelf a conſtant ſource of indeſcribable charm, whilſt for his contemporaries it

* The more rapid development of ſculpture in the 15th century, as compared with that of painting, is, indeed, ſpecially notable in the works of Donatello, which, it ſhould be borne in mind, were mainly executed during the firſt half of the 15th century. The truth, doubtleſs, is that ſculpture was the major and painting the minor art. That this was Michael Angelo's eſtimate is well known. As reſpects the actual relative progreſs of the two, it is only neceſſary to compare the works of Ghiberti and Donatello with thoſe of their great contemporaries, Fra Angelico and Benozzo Gozzoli, to ſhow that the advance of the ſculptors in every material quality of art was much greater. There is, indeed, ſcarcely any parity of progreſs to be eſtabliſhed; in the delineation of the human figure alone the painters were a century behind the ſculptors. Painting was ſtill almoſt entirely dominated by the religious influence; hierarchical reſtraints ſtill held the more ſenſuous art in a pupilage from which the more material and ſimpler one had emancipated itſelf. To the painters much more truly than to the ſculptors applies the reproach of Vaſari:—"*Et naſceva tutto queſto che retraendoſi eſprimavano ſe medeſimi, et ſe medeſimi aſſomigliavano*" (peroration to life of Donatello, original edition, ſuppreſſed in the ſecond). Till the almoſt ſimultaneous appearance indeed of Leonardo da Vinci, Michael Angelo, and Raffaelle, it ſeems evident that there was no movement amongſt the painters comparable to the energetic impetus given to ſculpture half a century earlier by Donatello.

† The ancient Florentine writers on art deſignated this ſtyle "*relievo ſtiacciato,*" (flattened relief,) a ſufficiently characteriſtic deſignation, but which, as it has become obſolete even in Italy, it ſcarcely ſeems proper to adopt in our own language on the ſame footing as the ſimpler and terſer terms—alto, mezzo, and baſſo relievo.

had the irrefiftible attraction of novelty. The name of this great artift has been as much abufed as that of every other reprefentative man; an infinity of minor works in marble and terra-cotta being currently attributed to him, which are in reality the works of his pupils and followers. It is fcarcely indeed too much to fay, that, with the dealers and minor *cognofcenti* of Italy, every *quattro-cento* marble is a Donatello, juft as every *cinque-cento* jewel or filver chafing is afcribed to Benvenuto Cellini.

Of the authentic works of Donatello, now *in fitu*, the following are fome of the moft acceffible and the moft renowned :—

FLORENCE.

1. Church of Sta. Croce. Relievo in ftone of the Annunciation.
2. ———————— Wooden crucifix made in competition with Brunellefchi.
3. Baptiftery of San Giovanni. Tomb of Pope John XXIII.
4. ———————— Statue in wood of the Magdalen.
5. Gallery of the Uffizj. Marble frieze of dancing children, forming the front of the organ gallery in the cathedral.

6, 7, 8. Church of Or San Michele. Marble ftatues of St. Peter, St. Mark, and St. George.

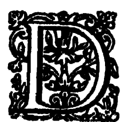
9, 10, 11. Campanile of the cathedral. Marble ftatues of St. John the Baptift, David ("*il Zuccone*"), and the Prophet Jeremiah.

12. Loggia dei Lanzi. Bronze group of Judith and Holofernes.
13. Gallery of the Uffizj. Bronze ftatue of David.
14. Gallery of the Uffizij Marble ftatue of David.

15, 16, 17. Cafa Martelli (ftill in the poffeffion of the family for whom they were originally executed). Marble ftatue of St. John. Marble buft of St. John. Circular *patera* or mirror in bronze, damafcened.

18. CHURCH OF SAN LORENZO. Bronze pulpit completed by his pupil Bertoldo.
19. NAPLES, in the church of St. Angelo a Nido. Marble tomb of Cardinal Brancacci.
20. PRATO. Marble pulpit outfide the cathedral.
21. PADUA. Coloffal bronze ftatue of Gattamelata.
22. ——— Church of St. Antonio. Many relievos, &c. in bronze.
23. MONTEPULCIANO—cathedral. Fragments of the marble tomb of Bartolomeo Aragazzi.
24. SIENA—cathedral. Bronze ftatue of St. John.

7720A.

ESIDERIO DA SETTIGNANO, (afcribed to.) Marble *tabernacolo*, or receptacle for the facred wafer. Height 6 feet 6 inches, width 2 feet 11 inches.

This beautiful work difplays an architectural frontifpiece, with pilafters, pediment, &c. furrounding an arch or arcade, within which is the door of the cupboard; on each fide in the lower portion are groups of angels in adoration, and a glory of cherubs' heads is arranged round the foffit of the arch in the upper part. The frieze of the outer frontifpiece or frame is likewife filled with cherubim and pendant garlands of fruit, the triangular fupporting bracket being an eagle with outftretched wings. The exquifite grace and beauty of the figures, efpecially of the cherubs' heads, each one of which has a different countenance and expreffion, and alfo the peculiar manipulation of the marble, ftrongly recall the admirable ftyle of Defiderio, to whofe earlier period the work is referred.

It was brought, in the fpring of 1861, from the defecrated church of the convent of Sta. Chiara, at Florence, together with the entire altar and afhlar work of the choir or tribûne of the church. At prefent it occupies the centre of the large marble altar, having been doubtlefs placed there in the beginning of the 16th century, by Leonardo del Taffo; its original locality was probably in the facrifty of the church.

(See notice of the tribune of Sta. Chiara, No. 7720, p. 73, of this Catalogue.)

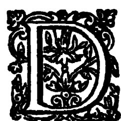
7591.

ESIDERIO DA SETTIGNANO, (afcribed to.) Virgin and Child. Alto-relievo, in marble. Height 3 feet 5 inches, width 2 feet 2 inches. (Gigli-Campana Collection.)

This relievo appears always to have been afcribed to Defiderio, and is by no means unworthy of him. The Virgin, a three-quarter figure feen down to the knee, feated upon a throne or folding arm-chair, holds the infant Saviour clad only in his fhirt, on her knee. In the upper part of the flab or background, carved in very low relief, are

three cherubim with many wings. The borders of the Virgin's robe are richly carved with arabesque patterns and these and other details are tastefully picked out in gold.

7579.

ESIDERIO DA SETTIGNANO, (ascribed to.) Terra-cotta statuette. Florentine *quattro-cento* work. Height 2 feet 3 inches. (Gigli-Campana Collection.)

An *amorino*, holding with one hand an oblong shield, which rests on the ground, and with the other a bunch of grapes, at which a bird is pecking.

Probably a copy or repetition, by an inferior hand, of an original marble by Desiderio. In the popular language of Florence this statuette would be called a "*fantino;*" similar ones may be seen placed on numerous tombs and altar-pieces of the same period. They were, indeed, under the designation above quoted, familiar and prescriptive motives of decoration.

7653.

ANNER of Desiderio da Settignano (?). Alto-relievo, in terra-cotta. The Virgin and Child. Florentine sculpture; circa 1480. Height 1 foot 8 inches, width 1 foot 2 inches.

This elegant composition has evidently been inserted into a circular medallion or *tondo*, most likely of wood.

7671.

NTONIO ROSSELLINO, signed and dated 1456. Life-sized marble portrait bust of Giovanni di San Miniato, Doctor of Arts and Medicine. Height 1 foot 8 inches.

Executed with wonderful fidelity to Nature, this work is a portrait of a robust large-boned man of about seventy years old, apparently of a shrewd and clever, but not gifted or benevolent, nature; the bust is continued down nearly to the waist, draped in a simple cassock

buttoned tight round the throat; this portion of the marble is hollowed out beneath, in order to render it lefs heavy, and an infcription in large, well-formed characters runs around the margin infide as follows:—"Māgi . Jōhannes . māgri . Antonii de Stō Miniāte doctor artium et medicine. M.C.C.C.CLVI.," and in the centre, in larger characters, "Opus Antonii."

It was obtained from the ancient palace of the Pazzi family in Florence, in the winter of 1860, on the occafion of a divifion of property confequent on fucceffion.

In the corridor of modern fculpture in the gallery at Florence is a marble buft, by Roffellino, of Matteo Palmieri, in like manner hollowed in the infide, and fimilarly infcribed,—"Opus Antonii Ghamberelli Mathæo Palmerio fal. an. MCCCCLXVIII."

·4233·

NTONIO ROSSELLINO. Bas-relief, in marble; Virgin and Child. Height 2 feet 2 inches, width 1 foot 6 inches.

This highly-finifhed work, in very low relief, reprefents the Virgin feated, feen down to the knee, fupporting the infant Saviour, who is neftling on her bofom; above, in the background are two winged cherubs. The exact refemblance of the type of the head of the Virgin, and alfo other marked analogies with the celebrated relievo in the gallery of the Uffizj, leave no doubt as to the authorfhip of the prefent work, which, in perfection both of defign and execution, is equal to anything of the mafter now extant. It was, doubtlefs, originally placed as a votive relievo, with a lamp fufpended before it, in fome Florentine houfe.

More than one beautiful copy of it, in marble, has been made within the laft few years by Baftianino, a living Florentine fculptor, from the plafter caft taken when the prefent work was in the poffeffion of Signor Freppa, an eminent dealer of Florence.

7570.

SCHOOL of Donatello. Afcribed to Antonio Roffellino, or Mino da Fiefole; circa 1470. Marble frieze, in mezzo-relievo; the *predella* of an altar-piece. Width 3 feet 11 inches, height 9 inches. (Gigli-Campana Collection.)

In the centre two winged and partially draped *amorini* are holding a cartouche, on which is the *facro volto*, or face of our Saviour. At each fide are two beautiful candelabra, from which flames are iffuing, connected by ftrings of pearls and other ornaments.

The graceful elegance of ftyle and fingular facility of execution of the relievo are ftrongly characteriftic of the manner of Roffellino; it is, at all events, from the hand of one of the great followers of Donatello. Signor Migliarini afcribed the work to Mino da Fiefole, but it appears to the writer to have a greater affinity to the works of Roffellino. (*See Engraving.*)

4495.

ANTONIO ROSSELLINO, (afcribed to.) Terra-cotta group in the round, the Virgin with the infant Saviour feated in her lap. Height 1 foot 7 inches.

The Virgin is fondly contemplating the Child, whofe countenance is full of joyous animation; with one hand he lifts up a bandage which paffes round his body. The freedom of ftyle, efpecially vifible in the exquifitely truthful rendering of the drapery and the wonderful life and animation of the entire compofition, would feem, at firft fight, to refer the work to a more recent period than that of Roffellino. That it is, however, a beautiful work of his moft advanced period there can be little doubt. The drapery, although fingularly realiftic and deftitute of all trace of the ancient manner, is perhaps not more advanced in ftyle than that of the fimulated curtains of the tomb of the Cardinal de Portogallo at San Miniato.

5891.

ANTONIO ROSSELLINO, (afcribed to.) Group in the round, in terra cotta, of two *amorini* holding up a dolphin, intended for a fountain jet. Height 2 feet 2 inches.

Vaſari records that Roſſellino executed a marble fountain, for the Medici family, in which were children playing with a dolphin which ſpouted out water:—"Fece nel palazzo de' Medici la fontana di marmo che è nel ſecondo cortile; nella quale ſono alcuni fanciulli che ſbarrano delfini che gettano acqua; ed è finita con ſomma grazia e con maniera diligentiſſima." (*Life*, page 217.)

The fountain is now deſtroyed; and it is not improbable that the preſent group is a copy, in terra-cotta—evidently of or near the period of the maſter—of the upper portion of this loſt work. The peculiar type of countenance of Roſſellino's children appears to the writer very viſible in the faces of theſe graceful life-like figures.

The group was purchaſed in Florence in 1859.

5795.

LORENTINE ſculpture. Maſter uncertain. School of Roſſellino or Deſiderio; circa 1470. Sculptured frieze of a chimney-piece, in *pietra ſerena.* Length 7 feet 6 inches.

Two flying *amorini*, of proportions ſomewhat leſs than the life, hold up a wreath which encloſes a *ſtemma*, or ſhield of arms. The remainder of the ſurface of the frieze is taken up with two lily-branches, with leaves and flowers copied from the natural plants.

7365.

IRGIN and Child; bas-relief, in terra-cotta. Florentine *quattro-cento* ſculpture; period and manner of Deſiderio da Settignano (?). Height 2 feet 4 inches, width 1 foot 7 inches.

Of the many Florentine Holy Families of the great epoch perhaps not one can be cited as ſurpaſſing this in beauty. We have ſo little remaining of an authentic nature by Deſiderio that, although the work entirely reſponds to our ideal of the maſter, it is ſcarcely juſtifiable to aſcribe it directly to him. On the other hand, the numerous Holy Families of Mino da Fieſole, to which, in the general ſtyle of relievo, it bears ſome reſemblance, are all ſtrongly impreſſed with a certain individualized or typical manneriſm of which there is here no trace;

the ſimple truthful adherence to moſt beautiful types of female and childiſh nature have in fact excluded thoſe individual characteriſtics which, whilſt detracting from the merit of the work, would nevertheleſs have probably afforded a clue to its authorſhip.

The Virgin, ſeated on a chair, holds the infant Saviour on her knee; the Child is ſeated, partly draped, and holds a bird in both his hands. In the background are two burning candelabra, from which hangs a ſlender pendent garland of fruit and flowers. It is obvious that this terra-cotta is an ancient "ſqueeze" or caſt from the original marble relievo; nothing, however, is known of the marble, and it has, in all probability, periſhed.

7502.

RESEPIO, or Nativity; relievo, in marble. Florentine ſculpture; ſecond half of the 15th century. Height 11½ inches, width 8 inches.

The Virgin kneeling and adoring the infant Saviour forms the principal motive; to the right, Joſeph is ſeated in an attitude of repoſe, with his head leaning on his hand. A ſhed or ſtable with two oxen occupies the greater part of the background, and in the upper part of the relievo a glimpſe of diſtant landſcape is ſeen, with a ſhepherd and his flock and an angel deſcending.

This little relievo was obviouſly a picture for private devotion, and is a very pleaſing rendering of the oft-repeated ſubject; it is equal in merit to the current productions of a ſimilar claſs of the beſt of the late *quattro-cento* ſculptors, and might, without improbability, be attributed to Roſſellino; it is not, however, ſufficiently marked in ſtyle to warrant any definite attribution.

Notice of Rossellino and Desiderio.

NTONIO GAMBERELLI, called Antonio Rossellino, born 1427, died circa 1490. Desiderio da Settignano, died circa 1485.*

The two greateſt ſcholars of Donatello were unqueſtionably Roſſellino and Deſiderio, and it has ſeldom happened in the hiſtory of art that

* Vaſari ſtates that Deſiderio died in his 28th year; this, however, is diſcredited in the notes to the recent Florentine edition. There is, however, every reaſon to ſuppoſe that his career was not a long one.

a tranfcendent genius has left the mantle of his infpiration to worthier followers; for fuch was the admirable excellence of the works of thefe artifts that we fee in them, as it were, a continuance of Donatello's art, in many refpects even refined and perfected.

Roffellino and Defiderio have fo much in common that it has feemed defirable to group them together in this notice; their works were mainly produced in the third quarter of the 15th century, and their nature even illuftrates, in an interefting manner, the rapid focial and political changes then in progrefs in Florence; the liberties of the old republic were at that period being gradually undermined by the intrigues of the Medici family, whilft the ancient fimplicity and patriotifm, formerly fo innate in every Florentine, were giving way before the corrupting influence of the great increafe of wealth, which trade and commerce had brought to the city. Formerly the embellifhment of the public buildings, the erection of ftatues, bronze gates, fountains, &c. was the concern of every citizen, and private wealth was freely contributed for the public good; but at this period perfonal aggrandifement and oftentation foon put an end to the old fpirit. We have feen that the principal works of Andrea Pifano, Ghiberti, and Donatello were of a monumental nature, erected in the moft confpicuous buildings and public places of Florence. Henceforth the works of the greateft fculptors were mainly of a private or at all events of a perfonal deftination; the fudden rife of portrait-fculpture, and, above all, the fafhion for fumptuous fepulchral chapels and monuments indicate this tendency. This change, moreover, foon actually modified the external characteriftics of fculpture; an extreme finifh and elaboration of details took the place of the fimpler and grander manner of the earlier mafters; beauty, grace, and refined delicacy of execution were naturally more efteemed in works deftined for the immediate gratification of individual tafte, than the grander and more architectural ftyle fuitable for public monuments. In the fifter art, this change gave rife at the fame time to eafel and cabinet pictures; and, in a word, art in general became every day more domeftic, more fenfuous, more intellectual, but lefs elevated and religious. Of Roffellino, Vafari fays, (Introduction to Life,)—"His works difplay fuch refinement and delicacy, and are fo highly and perfectly finifhed, that his may be juftly called the really true modern ftyle."* And again, —"After or beyond Donatello he enriched the art of fculpture with a

* "Fu coftui fi dolce e fi delicato ne' fuoi lavori, e di finezza e pulitezza tanto perfetta, che la maniera fua giuftamente fi può dir vera, e veramente chiamare moderna."—*Life*, Ed. Le Monnier, 1848, vol. iv. p. 217.

certain executive refinement and finifh, feeking to undercut and fo model his figures, that they appear in perfectly natural relief, excellencies not achieved before his time, which, firft introduced by him, the fucceeding age even acknowledged to be marvellous, and which are indeed ftill fo efteemed in our own." (Ibid. p. 224.) Whilft in like manner of Defiderio he records,—"He was an imitator of the ftyle of Donatello, but he was himfelf endowed by nature with the power of imparting extraordinary grace and lovelinefs to his heads, and one fees difplayed in his women and children a fingularly fweet and elegant manner, which was natural to him. He owed as much indeed to this innate difpofition to art as to the ftudious zeal wherewith he difciplined and exercifed his genius." (VASARI, vol. iv. p. 226.)

The authentic works of Defiderio are fo few, and our fources of comparifon in confequence fo limited, that it is difficult to form as clear an idea of his ftyle as of that of others his contemporaries. One noble work, however, remains an unqueftionable monument of his genius—namely, the tomb of Carlo Marfuppini in the church of Sta. Croce; it is diftinguifhed by a fomewhat florid profufion of exquifite ornamentation, and an almoft feminine grace and elegance of character in the figures; the pure and refined beauty of the angels and *amorini* being carried to the verge of timidity, at leaft by comparifon with the "terrible" robuftnefs of Donatello.

WORKS OF ANTONIO ROSSELLINO STILL EXTANT.



FLORENCE. Church of Sta. Croce. Monument of Francefco Nori. (Circa 1478.)

——— Church of San Miniato. Tomb of Cardinal de Portogallo. (Circa 1466.)

Gallery of the Uffizj. Marble buft of Matteo Palmerio. (Dated 1468.) And circular relievo, in marble, the Virgin and Child.

EMPOLI. (Nella Collegiata.) Marble ftatue of St. Sebaftian.

PRATO. Two of the relievos of the marble pulpit of the Duomo, reprefenting refpectively the ftoning of St. Stephen, and the Affumption. (Circa 1473.)

NAPLES. Church of Monte Oliveto. Tomb of the wife of the Duke of Malfi: and marble altar-piece, the Nativity, with a choir of finging angels.

WORKS OF DESIDERIO DA SETTIGNANO STILL IN SITU.


LORENCE. *Stemma* or ſhield of arms (a lion rampant) for the Caſa de' Gianfigliazzi, over the door of a palace, on the Lung' Arno, betwixt the bridges of Sta. Trinità and "della Carraia."

——— On an altar in the church of San Lorenzó. Marble *putto* or boy-angel.

——— Caſa Strozzi. Marble buſt of Marietta degli Strozzi.

——— Santa Croce. Tomb of Carlo Marſuppini.

——— Marble ſepulchral ſlab of Meſſer Giorgio, or Gregorio Marſuppini, in the pavement of the church, near the aforeſaid tomb.

——— Church of Sta. Trinità. Marble ſtatue of the Magdalen in penitence, (commenced only by Deſiderio, and finiſhed by Benedetto da Maiano.)

7599.


NDREA DEL VERROCCHIO. Relievo, in terra-cotta. A ſketch for the monument of Cardinal Forteguerri, executed in marble, in the Duomo at Piſtoia, (A. D. 1474.) Height 1 foot 3½ inches, width 10¾ inches. (Gigli-Campana Collection.)

On a bracket or pedeſtal projecting from the wall or background is an effigy of the Cardinal kneeling in prayer, repreſented nearly in full relief; on the left ſtands an allegorical figure of Faith, and on the right, Hope, repreſented as a flying draped figure; and above the head of the cardinal, Charity flying with a naked babe in her arms. Higher ſtill in the background is a ſeated figure of the Almighty in the act of benediction, within a veſica-ſhaped nimbus upheld by four flying angels.

The figures in this compoſition are all of the ſame proportions (intended to be of life-ſize in the work itſelf), and the entire compoſition fills the flat wall ſpace of a ſemicircular arch.

The general conception of this compoſition muſt have been conſidered very novel at the time of its execution. For the firſt time we have the deceaſed perſon repreſented in a kneeling attitude, as if ſtill alive,—a mode of repreſentation which became common enough in the ſucceeding century, but which muſt have been a ſtriking innovation at



7599. ANDREA DEL VERROCCHIO. *Sketch in Terra-cotta for the Monument of Cardinal Forteguerri at Pistoia.*

this early period; whilſt the picturesque arrangement of the three allegorical figures, regardleſs of ſtrict ſymmetrical balance, is a ſtill more marked departure from the ancient canons. The preſent ſketch is executed with a dexterous painter-like touch, replete with all the ſpirit and intelligence of the beautiful pen drawings of the maſter.

An intereſting account of the circumſtances attending the execution of this celebrated monument is given in a note to the life of Verrocchio in the often-cited recent edition of Vaſari, vol. v. page 149, as follows:—

"On the death of Cardinal Niccolo Forteguerri, in 1473, the community of Piſtoia commiſſioned the *operai* of St. Iacopo to order models for his tomb. Out of five which were ſent in, that of Andrea del Verrocchio was preferred; but as Andrea demanded 350 *ducats*, and the *operai* had only 1100 *lire* to ſpend, they broke off the negotiation with him. Deſirous, however, that the buſineſs ſhould be completed, they made a new application to the council of the commune for an increaſe of funds; and the council, after deliberation, authorized them to expend whatever ſum might be needed to ſecure a ſucceſsful and adequate work. The *operai* then requeſted Piero del Pollaiuolo, who happened to be juſt then at Piſtoia, to execute a model. While this was being done the commiſſioners had allotted the taſk to Verrocchio at the price fixed by himſelf. Afterwards Pollaiuolo produced his model, which was preferred to that of Verrocchio, particularly by Piero the brother of the cardinal, and by the family. The *operai* then begged the commiſſioners to uſe ſome courteſy in the matter, meaning, in plain terms, to give a polite refuſal to Verrocchio, and accept the model of Pollaiuolo; and they ſent the models to Lorenzo the Magnificent, in order that, having ſeen them, he might decide as the *operai* wiſhed.

"This much we know from the letter written by the *operai* to Lorenzo on the 11th of March 1477; but what was the anſwer of the Magnifico we do not know, Gaye, who publiſhes the above-mentioned letter, as alſo another of the 17th of March on the ſame affair, not having been able to find the reply. Vaſari's evidence, however, proves that Pollaiuolo was not in time with his model, the monument having been definitively allotted to Verrocchio. But after all this, in the Forteguerri monument as it now ſtands in the cathedral of Piſtoia, it is ſaid that only the figures of Hope, and of the Father Eternal, with the angels, are due to Andrea, and of theſe he perhaps only made the models; Lorenzetto or Lorenzo Lotti, whoſe life we ſhall read in the third part, made the Charity, the children who are ſtanding round, and the ſtatue of the Cardinal, which laſt he did not complete, and it is now

placed in one of the halls of the Sapienza. The buſt, the cinerary urn, and the internal decorations are by Gaetano Mazzoni."

It is evident, from the peruſal of the two letters publiſhed by Gaye, ("Carteggio," &c. vol. i. Nos. 106 and 107,) that the authorities in Piſtoia were in great trouble, being divided amongſt themſelves in reſpect to this affair; one party, the *commiſſari* or council, having committed themſelves to Andrea, whilſt the *operai*, or members of the committee, whom the commiſſioners had themſelves elected to conduct the buſineſs, had eſpouſed the cauſe of Piero del Pollaiuolo, who was evidently backed by a ſtrong party of friends, and eſpecially by the relatives of the deceaſed cardinal. The *operai* at laſt, either wiſhing to carry their own point, or, at all events, to ſettle the buſineſs definitively in ſome way or other, wiſely determined to refer the entire affair to Lorenzo de' Medici, whoſe authority they doubtleſs knew would be all-ſufficient to ſtifle the complaints of the defeated party. Lorenzo ſeems to have entertained the application; for the ſecond letter of the *operai* is a reply to his letter in anſwer to their firſt communication; in it they ſpeak of *drawings* and models, (*deſegni e modelli*,) which they had ſent him, and thank him for his excellent letter thereupon, renewing nevertheleſs, their inſtances that he would take upon himſelf the actual reſponſibility of the deciſion; and it is to be preſumed that Lorenzo ultimately did ſo, and adjudicated in Andrea's favour.

From theſe accounts it ſeems highly probable that the preſent model, which is very different to the monument as it now ſtands, was the actual one ſubmitted to Lorenzo along with drawings, doubtleſs, of a more elaborate and detailed character.

A coarſe outline of the monument is given in Gozzini, "Monumenti Sepolcrali della Toſcana," Pl. 70. The portions executed by Mazzoni are in the commoneſt *rococo* taſte of the 17th century, and are entirely out of character with the more ancient portions. The numerous deviations from Verrocchio's original deſign, by Lorenzo Lotti, are alſo very apparent, and indeed the variations in every part, too numerous to ſpecify, would, if any proof were wanting, confirm the authenticity of the preſent ſketch. (*See Engraving.*)

7578.

NDREA DEL VERROCCHIO. St. Jerome ſeated, reading in a book; ſtatuette in the round, in terra-cotta. Height of the figure if erect 2 feet 1 inch. (Gigli-Campana Collection.)

It would be difficult to ſelect a more characteriſtic typical example of this maſter than the preſent beautiful terra-cotta; which, in all probability, was a finiſhed model for a large ſtatue. The great excellence and the defects of Verrocchio's ſtyle are alike conſpicuous in it; the rendering of the nude figure, eſpecially in the vigorous modelling of the extremities, approaches the power and correctneſs of Michael Angelo, whilſt at the ſame time there is an entire want of ideal elevation of ſtyle; the ſomewhat vulgar type of Nature ſelected, the familiar attitude and undignified expreſſion, all diſplay a tendency to the commonplace imitation of Nature, which, to ſay the leaſt, is ſcarcely conſonant with the devotional nature of Andrea's works. The drapery of the figure diſplays an example of the manneriſm alluded to in our preliminary notice.

7571.

NDREA DEL VERROCCHIO. Crucifix, in terra-cotta. Height of figure 2 feet 10 inches. (Gigli-Campana Collection.)

The admirable modelling and truthful character of this work, obviouſly by the ſame hand as the preceding ſpecimen, ſcarcely atone for the lack of elevation, the abſence of which is here even more notable.

7586.

NDREA DEL VERROCCHIO, (aſcribed to.) Life-ſize buſt of our Saviour, in terra-cotta. Height 1 foot 7½ inches. (Gigli-Campana Collection.)

The exact reſemblance in ſtyle, and particularly in phyſiognomic type, of this head to that of the bronze ſtatue of our Saviour at the Or San Michele leaves little doubt as to its authorſhip.

7576.

NDREA DEL VERROCCHIO, (aſcribed to.) The Virgin and Child. Alto-relievo, in terra-cotta. Height 2 feet 7½ inches, width 2 feet. (Gigli-Campana Collection.)

The Virgin, an elaborately draped figure, ſeated in a chair, and ſeen down to the knee, as uſual, holds the infant Saviour ſtanding upright,

in the act of benediction. As in the preceding example, the peculiarities of ſtyle are of ſuch an individualized and ſtrongly marked character as to render it difficult to aſcribe the work to any other hand than that of the maſter himſelf; the actual manipulative execution of the clay or terra-cotta is, moreover, identical with that of the previous ſpecimens.

7398.



NDREA DEL VERROCCHIO, (aſcribed to.) Kneeling Angel holding a candelabrum; ſtatuette, in terra-cotta, originally painted. Height of kneeling figure 1 foot 6½ inches.

Kneeling angels of this type were, towards the end of the 15th and during the early part of the 16th centuries, placed one at each end of the *gradino* or *predella* ſtep, reſting on the altar, and forming the baſe or plinth of the altar-piece. The candelabrum generally, as in this inſtance, ſupported on one of the knees of the figure, held a metal pricket, on which a wax taper was affixed.

The preſent ſpecimen is evidently a *replica* by a ſkilful hand of a fine orignal model, in all probability by Verrocchio. Holes remain in the back of the figure for the inſertion of wings, which were in wood. Purchaſed in Florence.

4911



MALL bas-relief, in marble. Chriſt in the Sepulchre, attended by two Angels. Florentine (?), 15th century ſculpture. School of Verrocchio (?). Width 10½ inches, height 7¾ inches.

There is conſiderable affinity in this work to the manner of Verrocchio, whilſt the drawing of the angels recalls the deſigns of Lorenzo da Credi. It is probably by a pupil or contemporary imitator of the firſt-named artiſt.

NOTICE OF VERROCCHIO.



HE Florentine Andrea del Verrocchio, (born 1432, died 1488,) like ſo many other of the great Italian artiſts, began his career as a goldſmith, and in his monumental ſculptures he ſeems

always by preference to have worked in metal rather than in any other vehicle. He was alſo a painter, and, above all, a great draughtſman; contemporary with Roſſellino and Deſiderio, he yet belongs to a later and more mannered ſchool. Vaſari characterizes his ſtyle as ſomewhat hard and crude. He ſeems, indeed, to have abandoned the pure and noble manner of Donatello and his earlier fellow-countrymen, for a rather capricious and artificial ſtyle, which has ſome analogy with that of the north of Italy; a certain inflated fulneſs and angularity in the draperies, which are full of abruptly broken folds, cannot fail to be remarked in all his authentic works. This peculiar manneriſm ſeems, indeed, to be indirectly baſed on German art, which at this time, in various ways, made its influence felt in Italy. As in German art alſo, this peculiarity in the works of Verrocchio is combined with a characteriſtic of a very oppoſite nature, viz. the realiſtic or literal imitation of the forms and characters of common nature. Andrea, nevertheleſs, was an artiſt of great power; his reputation was greatly enhanced by his having been the maſter of Lorenzo da Credi, Pietro Perugino, and Leonardo da Vinci, in all of whoſe works, characteriſtics clearly traceable to him are to be noted.

Principal Works of Verrocchio now in situ:—

LORENCE, (1472.) Bronze tomb of Giovanni and Piero de Medici, in the church of San Lorenzo.

Pistoia, (1474.) Tomb of Cardinal Forteguerri in the cathedral.

Florence, (1476.) Statue of David in bronze. Gallery of the Uffizj.

——————— Marble relievo, from the monument of Giovanni Franceſco Tornabuoni, in the corridor of modern ſculpture, gallery of the Uffizj.

Venice, (1479.) Bronze equeſtrian ſtatue of Bartolommeo Colleoni, terminated by Aleſſandro Leopardi.

Florence, (1483.) Group of bronze ſtatues of Chriſt and St. Thomas, Or San Michele.

——————— Bronze Cupid, on the fountain in the courtyard of the Palazzo Vecchio.

7598.

NTONIO POLLAIUOLO. Relievo, in terra-cotta; a combat of naked men, composition of twelve figures. Length 1 foot 10 inches, height 1 foot 4 inches. (Gigli-Campana Collection.)

In front of the composition, towards the right, the principal group is of two young warriors fighting with daggers, and protecting themselves with oval or kite-shaped shields; in the lower corner, on the same side, a more aged bearded man is slaying a prostrate foe: and on the left, also in the principal plane of the composition, another man is killing his vanquished enemy, whom he grasps by the hair. In the upper part of the composition, represented as in a second or more distant plane, and consequently in somewhat lower relief, are three other groups, as follow, viz.:—On the right, two men grasping a chain with their left hands, whilst they fight with daggers held in their right; in the centre, a combatant is striking his wounded enemy, who is forced with one knee on the ground, and is endeavouring to ward off the blow with his shield; and on the extreme left a man is tying his prisoner to a tree in the attitude of a Marsyas or St. Sebastian. The weapon used is the stiletto or *pugnale* in use at the period in Italy; and the group who are holding the chain are evidently fighting a duel, in a method probably sanctioned by contemporary usage; each combatant grasps one end of the chain firmly with his left hand, the two keeping it strained horizontally betwixt them, so that it obviously serves as a means of parrying the blows,—a method of defence evidently mutually agreed upon by the combatants.

The energetic movement and truthful design of the nude figures in this work give a high idea of Pollaiuolo's talent. These characteristics, and the general style of the composition also, clearly show him to be the author of several of the beautiful miniature bronze relievo *plaques*, the entire aspect and disposition of which this relievo, on a larger scale, resembles.

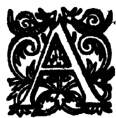
Vasari (Life, page 100) says,—"He made a bas-relief in metal of a battle of nude figures, which was sent to Spain, a very fine work, of which there are plaster casts in Florence, to be found in every studio." There can be little doubt that the present terra-cotta is a repetition of the relievo here alluded to. It is believed, however, to be from the hand of the master himself, and not a later cast or "squeeze" in clay



7598. ANTONIO POLLAIUOLO. *Relievo, in Terra-cotta; a Combat of Nude Figures.*

from the bronze; the heads and extremities, and, indeed, the entire ſurface of the compoſition having evidently been retouched in a powerful and ſpirited ſtyle, quite in accordance with the original manipulation of the work. (*See Engraving.*)

5887.

NTONIO POLLAIUOLO, (aſcribed to.) Circular relievo or medallion, in ſtucco, painted and gilded. Florentine *quattro-cento* ſculpture. Diameter 1 foot 8 inches.

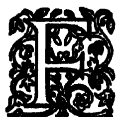
It is not eaſy to divine the exact uſe or adaptation of this relievo, though obviouſly ſome portion of a decorative work executed for the Medici family. It conſiſts of a circular frame formed by a large finger-ring ſet with a ſharp-pointed ſtone, a well-known device or *impreſa* of Coſimo Primo, Lorenzo il Magnifico, and their immediate ſucceſſors of the Medici dynaſty. The circular ſpace within the ring contains in the centre a blank diſc, which has originally held ſome object now loſt; the annular ſpace compriſed betwixt the outer boundary of this diſc and the inner edge of the ring, being filled in with a beautiful compoſition of *amorini* and recumbent male and female figures. The ſimple yet energetic and elegant ſtyle of Pollaiuolo appears to the writer ſtrongly evinced in this work.

Notice of Pollaiuolo.

NTONIO POLLAIUOLO, (born 1433, died 1498,) who appears to have been intimately allied in art with his younger brother Piero (1443-1496), was in early life a pupil or aſſiſtant of Lorenzo Ghiberti; his true vocation was that of a goldſmith, or worker in metal; but he was above all a great deſigner, whilſt he was ſcarcely leſs eminent as a painter. Few of his works in ſculpture, owing to their not being of a fixed monumental character, now remain to us; careful reſearch would, however, probably enable us to recover and identify many of his minor works in bronze; for to him, doubtleſs, more than to any other is due the creation of that claſs of productions which, for want of a better or more comprehenſive title, we may term decorative art bronzes: the inkſtands, candleſticks, paxes, bas-relief *plaques*, ſmall ſtatuettes, and innumerable other works, often of the higheſt merit, the manufacture of which became, during the ſecond half of the 15th century, a recognized ſpeciality in Florence. Pollaiuolo, moreover, was one of the firſt who

devoted themselves to the serious study of the human figure by the practice of actual dissection.* Of his exquisite works in the precious metals, his enamels, *nielli*, &c. so many indications of which are to be found in the pages of Vasari, unfortunately very few have escaped destruction; the art of engraving, however, which he was one of the first to practise, has given us an excellent idea of his grand and original style; and it is obvious from these remains that he was one of the greatest and most versatile artists of the revival. Finally, we have in this country his chief work, as a painter, the celebrated altar-piece of the martyrdom of St. Sebastian, executed for the Pucci family, and now in our own National Gallery.

Principal Works of Antonio Pollaiuolo.


LORENCE. Relievos on the silver frontal of the altar of the Duomo, now preserved in the Guarda roba dell' opera del Duomo.

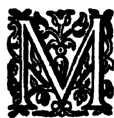
London. Picture of the martyrdom of St. Sebastian. (Finished in 1475.) In the National Gallery.

Rome. Bronze tombs of Pope Sixtus IV. (1493), and Innocent VIII, in St. Peter's.

——— Medal of the "*congiura de' Pazzi.*" (See two examples in this Museum, Nos. 4579 and 7139.)

——— Engraving of combat of gladiators. Bartsch, vol. xiii. page 202. (See impression in the print-room of the British Museum.)

7559.


ATTEO CIVITALE. Marble statue of the Virgin kneeling in prayer, small life size. Proportionate height of the figure, if standing erect, 4 feet 6 inches. (Gigli-Campana Collection.)

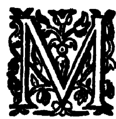
The breadth and simplicity seen in this exquisitely beautiful work are special characteristics of Civitale's style; to have carried these qualities further in this instance, would have entailed vacancy and poverty; as it is, the absence of all artifice or superfluous detail is singularly in harmony with the pure and candid expression of the entire figure. The beautiful and holy countenance is a triumph of art, whilst the

* "Egli s' intese degl' ignudi più modernamente che fatto non avevano gli altri maestri innanzi a lui; e scorticò molti uomini per vedere la notomia la sotto; è fu primo a mostrare il modo di cercare i muscoli."—Vasari, *Life*, vol. v. page 98.

taſte and variety, yet auſtere ſimplicity, of the drapery and general deſign of the figure, remind us of the greateſt efforts in deſign of our own Flaxman. Judging from the largeneſs of manner and abſence of high finiſhing in the marble, it is to be preſumed that this ſtatue was originally placed at a conſiderable diſtance from the eye of the ſpectator; it was probably a part of a group of the Annunciation.

This ſtatue is ſtated (it is not known on what authority) to have belonged, in the 16th century, to the celebrated author of the *repoſo*, Don Raffaelle Borghini.

7569.

ATTEO CIVITALE. Marble *tabernacolo* or hexagonal ſhrine, for the conſervation of the ſacred wafer. Height 4 feet 2 inches, diameter 15 inches. (Gigli-Campana Collection.)

This ſtructure is a ſpecies of hexagonal turret or lantern, ſupported on a richly-carved pedeſtal and ſurmounted by a dome-ſhaped roof or cover; the various mouldings and ſpaces are enriched with acanthus foliage and other decorative motives. On a flat band or *faſcia*, which forms the loweſt member of the pedeſtal, is the ſignature, in large well-formed characters, "Opus Matthæi Civital." It would be ſomewhat difficult to account for the placing of this conſpicuous ſignature upon a work of ſuch minor importance as the preſent, were it not from the fact that the *tabernacolo* doubtleſs originally formed a portion of a larger work, viz. of an altar-piece or reredos. The exact poſition of tabernacles of this peculiar type may ſtill be ſeen in the high altar of the Duomo of Fieſole, where, in the beautiful marble altar-piece by Andrea Ferrucci, a preciſely ſimilar one is placed in the centre diviſion, receſſed in a niche; a ſimilar ſpecimen may alſo be ſeen in the high altar of the church of the S. S. Annunziata in Florence. The ſignature in the preſent inſtance was thus evidently intended to refer to the entire altar, doubtleſs an important compoſition.

5899.

ATTEO CIVITALE, (aſcribed to.) Marble frieze from a tomb. Length 3 feet 6 inches, height 1 foot 2¾ inches.

This fragment is divided into three equal ſpaces, by elaborately

wrought candelabra; in the centre division is a life-sized medallion head of a man apparently of about sixty years old, wearing a massive gold chain round his neck. It would be difficult to exceed the delicate and beautiful manipulation of this relievo, which is evidently a highly-finished and faithful portrait. The side panels are each filled in with a beautiful device or *impresa* of clasped hands issuing from clouds, grouped with a palm and an olive branch intertwined with a label-scroll, alike designed and executed with rare perfection.

This admirable work was purchased of a Florentine sculptor, who obtained it in Lucca, where it was said to be a portion of a destroyed tomb by Matteo Civitale, formerly in the cathedral. There can be little doubt that it is really from the hand of the master to whom it is ascribed. (*See Engraving.*)

7601.



MATTEO CIVITALE, (ascribed to.) Statuette, in marble; second half of the 15th century. Height 1 foot 7 inches. (Gigli-Campana Collection.)

St. John the Baptist standing, holding a label-scroll in his right hand.

Notice of Civitale.



OF Matteo Civitale of Lucca, (born 1435, died 1501,) very little is known, except that his works now extant in that city show that he was equal to the greatest of the scholars of Donatello. That his style was strongly influenced by that great master there can be little doubt; but it is also marked by a distinctive originality, or rather individuality, of the highest order. An exquisite simplicity and suavity of style, seemingly the index of a pure and tranquil mind, distinguish all his productions; qualities very obvious in the beautiful works in the present collection.

Principal works of Civitale now extant in Italy.



LUCCA. Tomb of Pietro de Noceto in the Duomo. (1472.)
——— Marble altar of San Regolo. (1484.)
——— Statues of St. Sebastian and San Regolo.

Genoa. Statues in the cathedral.

Florence. Marble relievo of Faith. Corridor of modern sculpture in the Gallery of the Uffizj.



5899. MATTEO CIVITALE. *Frieze from a Tomb, Relievo in Marble.*



LUCA DELLA ROBBIA AND HIS SCHOOL.

Introductory Notice.

LUCA DELLA ROBBIA, (born in Florence about 1400, died 1481,) commenced as a goldſmith, and, as was uſual with all the more gifted members of that profeſſion, gradually abandoned his minuter labours in the precious metals for the wider field of ſculpture in bronze and marble. It is clear, from the important commiſſions he obtained, that he was conſidered in his own day an artiſt of the higheſt ſtanding; and, judging from his works in ſculpture which remain to us, he was equal even to the greateſt of his contemporaries. His wonderful frieze of the ſinging-boys, executed for the *cantoria* of the Duomo, may indeed, though a very different work, be fairly compared in importance with the bronze gates of Ghiberti. Moreover, poſterity has unanimouſly reverſed Vaſari's verdict on this inimitable work, in reſpect to its excellence as compared with the ſimilar frieze by Donatello; beautiful, indeed, as is the latter monument, it is deſtitute of that charm of life-like expreſſion, truthful rendering of Nature, and general elevation of conception, which in Luca's frieze appeal to the hearts and underſtandings of every beholder.

Luca, however, is leſs known from theſe, his earlier works, than from his labours in a different and peculiar direction. He was undoubtedly the original founder or inventor of what may, in a certain ſenſe, be termed a new art—that of enamelled ſculpture; in other words, he firſt put into practice the method of applying a vitrified enamel glaze, ſimilar to that of the Majolica ware, to works in relief on a large ſcale. This mode of art he greatly developed in his own lifetime, and left as a ſpecialty to his deſcendants, who, for nearly a century, carried on the fabrication on an extenſive ſcale. Although this art was not excluſively confined to the Della Robbia family, as has been generally

ſuppoſed, it is probable that the long practice and accumulated experience of its different members, in enabling them to overcome with certainty and economy the great technical difficulties it involved, alſo gave them the power to keep down all ſerious rivalry, ſo that ſubſtantially nearly all the works now extant, many hundreds in number, may be taken to be the production of one or other of this family of artiſts. The firſt intention of Luca was, obviouſly, to give an appearance of poliſhed marble to his works in terra-cotta; and as ſuch productions admitted of eaſy multiplication, by allowing him to make uſe of many aſſiſtants, and above all, could be produced at far leſs coſt than works painfully elaborated with the chiſel and the drill, the art ſoon aſſumed, probably even in his hands, more or leſs of the character of a manufacture; unqueſtionably, therefore, Luca muſt be conſidered as the head of a *botega* or commercial eſtabliſhment. His principal aſſiſtant was his nephew Andrea, himſelf a great artiſt (born 1437, died 1528). It is reaſonable to preſume that, during Luca's lifetime, he and Andrea may have executed many works in common; but it is to the latter, whoſe long life was unceaſingly occupied, that the great majority of ſpecimens of "Della Robbia ware" is due. The works which may be referred, with certainty, to Luca himſelf, with the exception of the well-known monuments in Florence, are, on the other hand, rare. Andrea's ſons, Giovanni, Girolamo, and Luca continued the fabrication in the early part of the 16th century: and with Girolamo, who, invited by Francis the Firſt, carried the art to France, and executed many works for that monarch at the Chateau de Madrid and elſewhere, the fabrication came to an end: perhaps, in Italy, rather from the caprice of faſhion, which had become wearied with this method of ſculpture, than from any inability of the numerous artiſts of Florence to carry on the art.

It will not be out of place to take this opportunity of correcting ſome erroneous ideas reſpecting Luca's *invention*, as it is always ſtyled, which have been repeated by writers on art, from Vaſari downwards. It has always been aſſumed that Luca was the diſcoverer of the peculiar enamel glaze which he applied to his works: without, however, detracting from his merits as a ceramiſt, which were of the higheſt order, it is neceſſary to deprive him of this honour. Luca's earlieſt works, in this vehicle, were executed probably not long before 1440; whereas the enamel glaze, which he is ſaid to have diſcovered, is eſſentially the ſame as that which was long before employed, with infinite modifications of compoſition and methods of application, on the ancient Hiſpano-Moreſco pottery and the Majolica wares; ſince that time in the *faïences* of Nevers and Delft, and upon almoſt every variety of common

earthenwares. The ſtanniferous enamel (which is its eſtabliſhed ſcientific name) was in fact known and currently applied to pottery, and, in all probability alſo, to religious images and bas-reliefs on a ſmall ſcale, many centuries before Luca's time, eſpecially in Spain and Italy. This enamel was indeed, doubtleſs, an invention of the early Arabs, or Moors of the age of the Caliphs. What Luca did really effect, however, as every practical potter will diſcover, who endeavours to reproduce his works, and above all to rival the technical qualities of his wares, was no ordinary achievement; his ſucceſs indeed was very aſtoniſhing. Luca's real diſcovery, if ſuch it can be called, was the having ſucceeded in applying the enamel covering, which was perfectly well-known in his own days to the potters of Urbino, Caſtel Durante or Faenza, to the great ſurfaces of maſſive terra-cotta ſculptures. This, however, involved an infinity of conflicting technical difficulties, impoſſible to be here deſcribed in detail; and to have reconciled and overcome them ſo perfectly as Luca ſpeedily did, will ever remain a marvel of induſtrial ſkill. In the firſt place, the firing of large maſſes of terra-cotta, produced in the manner required by his ſculptures, was a matter of great difficulty, requiring the minuteſt precautions and great technical habit; an infinity of apparently inexplicable diſaſters would have defeated the attempts of the ignorant or inexperienced beginner; unequal contraction and expanſion, the twiſting, warping, and breaking of the ware in the furnace, entailing great loſs, or the impoſſibility of making one part of the work when finiſhed fit on to another, are ſome of theſe dangers; whilſt the difficulty of applying the various glazes to ſurfaces of ſuch unuſual ſize, the rendering them coherent when fired, their exemption from cracks, bubbles, unſightly patches, and a hoſt of other accidents, are other not leſs important conſiderations. When it is ſaid, therefore, that the brilliancy of tint, admirable texture and quality, and ſingular durability of the enamel glazes, on the earlier and finer ſpecimens of Della Robbia ware, are as yet unapproachable by modern potters, it will be ſeen that a ſufficiently high tribute is paid to the real and undoubted practical talent of this great artiſt.

The enamelled Della Robbia ſculptures, notwithſtanding Vaſari's aſſertion that they were exported to all parts of Italy, and Europe in general, ſeem, in the former country at all events, to have been mainly confined to the Florentine territory, ſince they are now as rare in other diſtricts as they are abundant in the churches and convents of Tuſcany. The exiſting ſpecimens may in general terms be characterized as of two kinds:—firſt, thoſe which may truly be deemed works of high art, and of which, as a general rule, no repetitions exiſt. Theſe were, doubtleſs,

directly commissioned from the artists, and are very frequently distinguished by the heraldic bearings of the individuals for whom they were executed. Such works are nearly always of better design and more highly-finished execution than those of the second class, namely, the regular commercial products of the *botega* or manufactory, executed for casual sale. Of this latter kind are the great majority of the smaller* works, such as the numerous relievos of the Madonna and Child, some of the minor altar-pieces, circular medallions, &c. These were intended as objects of private or domestic devotion, being let into the walls of the vestibules and corridors of houses, or erected in road-side oratories, at the corners of streets and public places of towns and villages, as votive offerings to village churches, chantry chapels, &c. Lastly, a class of works remains to be noticed, which, though necessarily made to order, partakes entirely of the industrial character; these were the small relievos of armorial bearings and badges, mural inscriptions, &c. recording the terms of office of various functionaries, of which such a vast number may be still seen in the town-halls, hospitals, &c. of the Tuscan cities (see several specimens in this Collection).

It is impossible in every case to identify the productions of the respective members of the family. The minor works of Luca, for instance, were doubtless repeated, remodelled, and varied in detail, long after his death, by his descendants. It is highly probable that for a long series of years Luca and his nephew Andrea worked, to a certain extent, in common; the result being an entire class of works generally of a high order, but which, nevertheless, by displaying a mingling of the characteristic peculiarities of both masters, tend to confuse our impression of the distinctive manner of each. The original productions of Andrea are, however, from his long and unceasingly active life, by far the most numerous, and the study of his works in this collection will enable the careful observer to identify his original productions elsewhere. Finally, the ruder execution and debased design of the works of Andrea's son Giovanni, and the other later members of the family, render them easily recognizable.* It seems, moreover, all but

* Generally speaking, the use of two enamel colours only, viz. blue and white, was the earliest mode; but the introduction of other tints in accessories and details, at first very sparingly applied, very soon followed, and afterwards (by Luca himself) a full system of chromatic decoration was introduced. The specimens in which portions, especially the heads, hands, &c. are left free from the glaze, are usually, but not exclusively, of the later period of the school. This method arose from the limited number of the enamel pigments not admitting of such crude and vivid colours as were desired in the period of the decline of the art. Flesh-tints and red, for instance, being unattainable in vitrified enamels, the portions requiring these colours were therefore

certain that the Della Robbia, especially in the later period of their career, availed themselves of the artistic labours of other sculptors, whose original models they reproduced in their own peculiar vehicle. As an instance of this the writer may specify an altar-piece (the property of a convent of nuns in Florence, and at present offered for sale), which, although clearly a work of the decline of the art, is a *pasticcio*, or partial reproduction of the celebrated marble altar-piece of Antonio Rossellino, in the church of Monte Oliveto at Naples. This additional element of uncertainty, therefore, should be duly taken into account, in attempting to refer definitely the monuments of this art to their individual authors.

The following are some of the principal and most easily accessible works of the Della Robbia family now extant in Italy.*

WORKS OF LUCA IN BRONZE AND MARBLE.

1. FLORENCE. Marble relievos, representing the arts and sciences, let into the walls of the campanile of the Duomo.
2. ——— Bronze doors of the sacristy of the Duomo, executed 1445-1461, in conjunction with Michelozzo and Maso de Bartolommeo, called Masaccio.
3. ——— Relievo of the singing-boys executed for the *cantoria* of the Duomo, now in the corridor of modern sculpture in the gallery of the Uffizj; also in the same place, two relievos in marble, the deliverance of St. Peter and his crucifixion.
4. ——— Tomb of Benozzo Federighi, in the church of Bellosguardo.
5. RIMINI. In the church of San Francisco, marble bas-reliefs, representing allegorical figures of the cardinal virtues, &c.†

left unglazed, and were afterwards painted in distemper of the desired tints. Picking out portions of the work in gold was a practice in use from the first, in every class of the Della Robbia wares.

* A more detailed list (but which might be still greatly extended) will be found in the useful little work by M. Barbet de Jouy, "Les Della Robbia, &c." Paris, 1855.

† The fact of Luca's having worked for Sigismund Pandulfo Malatesta, at Rimini, rests on Vasari's sole authority. The recent editors of the Le Monnier edition, basing their opinion on the evident mistakes in the dates as given by Vasari (but apparently not having themselves visited Rimini), seem to discredit the fact of Luca's having ever worked at San Francesco; in this view they seem also to have been followed by M. Barbet de Jouy (p. 27). Desirous of investigating the question for himself, the writer, during a journey in the Æmilian districts, in the autumn of 1860, visited Rimini, and carefully inspected the glorious monuments of *quattro-cento* sculpture with which the interior of the noble church of San Francesco is literally incrusted. The works ascribed to Luca, and which on the spot have always been traditionally

WORKS OF LUCA IN ENAMELLED TERRA-COTTA

6. FLORENCE. Lunettes over the doorways of the facrifty of the Duomo, the Refurrection and the Afcenfion, executed about 1446.
7. ——— Church of San Miniato, cupola of the mortuary chapel of Cardinal de Portogallo.
8. ——— Medallions on the exterior of the church of Or San Michele.
9. ——— Lunette in the opera del Duomo, *Padre eterno* with angels. This latter work, one of the Or San Michele medallions, and portions of the Bellofguardo tomb, are *paintings* in enamel colours on flat furfaces of terra-cotta.

VARIOUS WORKS OF LUCA, ANDREA, AND OTHER MEMBERS OF THE FAMILY.

10. FLORENCE. Various works in the loggia di San Paolo, loggia and cloifters of the Hofpital degl' Innocenti, facrifty of Sta. Maria Novella, and many fpecimens in the *cortile* of the Academia delle belle Arti. The above are chiefly by Andrea. Many other examples exift in the various churches and convents of Florence.
11. AREZZO. Large altar-pieces in the Duomo, and other works, chiefly by Andrea.
12. PISTOIA. Frieze of the Hofpital by Andrea, his fons, and affiftants (1525). (See cafts at the Cryftal Palace.)
13. Various works, chiefly by Andrea and his fons, are extant, *in fitu*, at Fiefole, Prato, Piftoia, Arezzo, Pifa, Siena, Volterra, San Giovanni, Santa Fiora, Foiano in Valdichiana, San Luchefe near Poggibonfi, Lari near Pifa, Radicofani, Citta di Caftello, Borgo San Sepolcro (convent of Sta. Chiara), Monaftery of La Vernia, Anghiari, Urbino, and many other places.
14. ROME. Small relievo in the library of the Vatican, a beautiful miniature work, afcribed to Luca.

diftinguifhed as his, confift of allegorical figures of life-fize within receffed panels; they are in low relief, and are inimitably beautiful. For pure and earneft fentiment, exquifite truth to Nature, and yet, at the fame time, ideal religious treatment, they deferve to rank with the nobleft treafures of Italian art, and, in the writer's opinion, give a far higher idea of Luca's genius than can be gathered from his works in enamelled terra-cotta; they bear, however, the peculiar ftamp of his ftyle or manner, as difplayed in the *cantoria*, *relievi*, &c.

15. Paris. Museum of the Louvre and the Hôtel de Cluny.
16. Frankfort-on-the-Maine. Altar-piece in the Stadel Museum, by Andrea della Robbia (erroneously ascribed to Maestro Giorgio da Gubbio).

Works attributed to Luca della Robbia.

7609.

LUCA DELLA ROBBIA. Sketch, in clay or stucco, for a portion of the relievo, executed in marble for the front of the *cantoria*, or organ-gallery, of the cathedral at Florence. Height 1 foot 9¼ inches, width 1 foot 9¼ inches. (Gigli-Campana Collection.)

The magnificent work, for part of which the above sketch is supposed to have been a preliminary model, is believed to have been executed prior to the year 1438. Vasari states, that, by the influence of Messer Vieri de Medici, who was a special patron of Luca, the *operai* or commissioners of works of the cathedral commissioned him to make a marble *cantoria* or organ-gallery, to be placed over the door of the sacristy; a similar gallery to correspond with it on the opposite side of the church being, probably somewhere about the same time, ordered of Donatello. Both these galleries were duly executed, and apparently erected in their destined positions. For some reason or other, however, they have been long since removed from the church; and the sculptured friezes, which formed the great features of both, after having been stored away for a great number of years in the premises of the office of works of the cathedral, were finally deposited in the corridor of modern sculpture in the gallery of the Uffizj, of which they now form the principal ornament. Luca's work is in ten panels or compartments, which join together and form a continuous frieze; the figures are about three-fourths the size of life, and represent a choir of singing-boys and young men with trumpets, whilst a band of young children are gaily dancing Donatello's frieze represents a continuous band of dancing children.

The portion represented in the present sketch, known as "*i suonatori delle trombe*," or trumpeters, is from the centre of the composition, and consists of a group of children dancing to the sound of clarions, which are played by three young men on the left of the composition,

whilst three other youths, without instruments, stand in the background on the opposite side. The sketch is about a third of the dimensions of the marble; it is executed in a species of stucco, or rather unbaked clay mixed with size and the cuttings or flock of cloth, a material commonly in use with the Florentine sculptors of Luca's time. Whilst agreeing in all its main features with the marble, a number of minor differences and divergences of detail are perceptible, tending to denote that it was executed prior to the marble itself; the right leg of the foremost trumpeter is in an entirely different pose, whilst the heads of all the three are in quite different positions; on the right also the head of one of the background figures is omitted in the sketch. The execution of the model, in every part, displays the dexterous and intelligent touch of the master.

This sketch was obtained by Signor Gigli at the sale of the Rinuccini gallery in Florence.

7610.

LUCA DELLA ROBBIA, (ascribed to.) A monk, writing at a desk or lectern. Relievo, in terra-cotta (unglazed). Height 1 foot 5½ inches, width 1 foot 1¼ inches. (Gigli-Campana Collection.)

This relievo represents an ecclesiastical scribe copying a book or manuscript from another book, which is placed on a triangular lectern, supported on a column placed on the desk before him. The great resemblance of this life-like and beautiful figure to those of the seated saints and doctors of the church in the bronze doors of the sacristy of the Duomo renders it very probable that it is actually from the hand of Luca. The work has been originally carefully finished, or wrought over, in every part with the tool after it was fired; and it is worthy of remark, that this method of finishing was resorted to even in all the more important works in terra-cotta of both Luca and Andrea to which the enamel glaze was ultimately applied.

6740.

LUCA DELLA ROBBIA. Circular medallion, relievo. A "*stemma*" or coat of arms, with various mottoes and devices, surrounded by a massive frame or border of fruit and foliage. Diameter 11 feet.

This medallion was originally let into the exterior face of a wall, at a confiderable height from the ground; and, although it has been expofed to the action of the atmofphere, probably for upwards of 400 years, it is almoft as perfect as when it firft left the ovens of the great Florentine ceramic fculptor.

The edifice from which it was taken, only a few years ago, is in the immediate vicinity of Florence, and was latterly known as the Villa Pantiatici-Ximenes. A comparifon of this medallion with thofe now *in fitu* on the exterior of the church of Or San Michele at Florence, and which are undoubtedly by Luca himfelf, leaves no queftion that this is alfo his work. The fharp and decifive execution, the fine quality and brilliant colours of the enamel glazes, which efpecially diftinguifh all the earlier works of this nature, are feen here in their greateft perfection. The border or garland of natural foliage and fruit, a ftyle of decoration fo peculiarly Florentine, and which was probably firft brought into vogue by Lorenzo Ghiberti, is in this fpecimen of great beauty. The rich clufters of mingled leaves and fruit are grouped together with exquifite tafte, whilft the fpirit and beauty of the modelling, the truth to Nature, and the variety of the tints of the enamel colours, which imitate the exact tone of the green leaves and the rich fruit of each fhrub, are, confidering the difficult nature of the procefs and the limited fcale of pigments at the difpofal of the artift, truly furprifing, and fully juftify the fimple yet emphatic eulogium of Vafari, expreffed in reference to the fimilar borders at Or San Michele, "that they appeared to be rather natural fruit and leaves than imitations in enamelled terra-cotta." *

The arms and emblems, which fill the circle, are thofe of the celebrated and unfortunate King René of Anjou; and it is very likely that the work was executed fometime before or about the year 1453, in honour of René, either by the city of Florence or fome one of his Florentine partifans. In the centre of the circle is a fhield with elaborate blazon,† the creft over a royal helmet, a fleur-de-lys, or, flanked by two dragons' wings, gules and argent, with a mantle of

* "Che tra intorno un feftone de frutti e foglie de varie forte, tante ben fatte, che paioni naturali, e non di terra cotta dipinta."—*Life*, p. 67.

† Shield of five quarters, being—firft, barry of eight, argent and gules, for Hungary. Second, azure, femé of fleur-de-lys, or, with a label, gules, for Anjou, Sicily. Third, argent, a crofs potence between four of the fame, or, for Jerufalem. Fourth, azure, femé of fleur-de-lys, or, within a border, gules, for Anjou. Fifth, azure, femé of crofs-crofflets fitched at the foot, two bars (or barbels), or, indorfed, teeth and eyes, argent, for Bar. Shield of pretence, or, four pales, gules, for Aragon.

ermine; beneath the ſhield is a golden creſcent with a collar or label, inſcribed "Los en croiſſant," (Honour increaſing,)—this motto, in the Provençal language, and the ſymbol which accompanies it, are the inſignia of the Order of the Creſcent, founded or reſtored by René about the year 1448. On each ſide of the ſhield is a brazier or chaſing-diſh vomiting forth flames, whilſt linked in the handles of theſe braziers, ſuſpended betwixt them and forming a feſtoon beneath the ſhield, is a large label ſcroll, bearing the motto, "Dardant deſir." Finally, in the upper part of the field above the creſt are the initials "I. R." in ornamental characters, in relief, indicating the names "Iſabelle" and "René." The *impreſa* or device of the two flaming braziers, with its accompanying motto, was adopted by René on his marriage with his firſt wife, Iſabelle de Lorraine.*

René was an old ally of the Florentine Republic, and in the year 1453, at their ſolicitation, took arms along with them and Franceſco Sforza againſt the King of Aragon and the Republic of Venice, and made a campaign in Italy.† To this period, there can be little doubt, the preſent relievo muſt be referred; further inveſtigation will probably reveal more definite facts in illuſtration of its origin: in the mean time it may be conſidered as certainly a work of the hand of Luca himſelf, whilſt its hiſtorical importance, as a record of one of the moſt romantic and intereſting characters of the Middle Ages, gives it an additional and peculiar value. It is one of the largeſt Della Robbia ware medallions now extant.‡

* Iſabelle died 28th February, 1453, and ſoon after her death René, who was tenderly attached to her, abandoned the device of the flaming braziers, and adopted that of a Turkiſh bow unſtrung, with the motto, "*Arco per lentare piaga non ſana,*" a fact which denotes the date of this relievo to be not later than 1453.

† From the "Legende des Flamandes" it appears that René, after leaving the camp of Sforza, in 1453, "ſe retira à Florence," where, however, he did not remain long. See Villeneuve-Bargemont, "Hiſtoire de René d'Anjou," 8vo. Paris, 1825.

‡ Since the above was written the author has received ſome very intereſting information reſpecting this work from Signor Paſſerini, keeper of the Tuſcan archives; from which it appears that the villa at Fieſole, from which it was taken, was originally the property of the celebrated Pazzi family, and is even ſtill known as the villa "Loggia dei Pazzi;" that, in 1442, René of Anjou was entertained there on a viſit, and that during his ſojourn, a ſon being born to Meſſer Piero dei Pazzi, René held the child at the baptiſmal font, and named him Renato, after himſelf. This child afterwards, on arriving at man's eſtate, became implicated in the famous Pazzi conſpiracy againſt the Medici brothers; and, although innocent, was executed in 1478. It is highly probable, therefore, that this viſit of René's was the original cauſe of the execution of the medallion. As Signor Paſſerini remarks however, it could not have been erected earlier than 1448, in which year the Order of the Creſcent was revived; the writer's original ſuppoſition as to its exact date, viz. about 1453 (at the period of René's ſecond viſit to Florence), is, therefore, moſt likely correct. Signor Paſſerini's moſt obliging letter is as follows:—

"La Loggia fù dei Pazzi prima che dei Panciatici, i quali vi oſpitarono nel 1442

438.


UCA DELLA ROBBIA, (aſcribed to.) Relievo, the Adoration of the Magi. Length 2 feet, height 1 foot 4½ inches. (Soulages Collection.)

This relievo has every appearance of being from the deſign, at leaſt, of the head of the ſchool; it is apparently a portion of a *predella*. The enamel glaze, as uſual, is white in the relievo parts, with a blue background. (Engraved in Du Sommerard, vol. vi. chap. XVI. Plate II.)

4411.


UCA DELLA ROBBIA, (aſcribed to.) The Virgin ſeated on the ground with the infant Saviour in her lap; bas-relief, enamelled in white and blue, in its ancient gilt wooden frame. Width 18 inches, height 14 inches.

Whether or not actually produced under the auſpices of Luca, the original model of this relievo would appear to be his; a certain ſeverity

Renato Duca d' Anjou, pretendente al trono di Napoli. Anzi, in quel tempo, eſſendo nato un figlio a Meſſer Piero dei Pazzi, egli (Renato) volle tenerlo a batteſſimo, e da lui fu detto Renato—nome, peraltro infelice, perchè fu appiccato nel 1478 in occaſione della famoſa congiura, benchè ne foſſe innocente. A Renato d' Anjou appartiene l' arme che mi avete mandata, forſe poſto dai Pazzi per rammentare ai poſteri il ſoggiorno di lui nello loro villa. Ne ſono prova le due lettere che ſono ſopra il cimiero coronato 'I. R.' cioè Iſabella Renato, che era figlia ed erede di Carlo l' Audace Duca di Lorena e moglie di Renato d' Anjou. L' arme non può appartenere che al Rè Renato, perchè porta i titoli derivatigli dal padre e dalla madre. Di trè ſtemmi ſi compone *la parte ſuperiore*, cioè delle *faſcie di Ungheria*, del *campo ſeminato di gigli d'Anjou* e delle *croci di Geruſalemme* Renato gli portava come pretendente ai troni di Ungheria, Napoli e Geruſalemme, in virtù dell' adozione del ſuo avo Ludovico d' Anjou, fatta da Giovanna I regina di Napoli. La *parte inferiore* dello ſcudo rappreſenta i titoli derivati a Renato dalla eredità della madre, la quale era Iolanda, figlia unica di Giovanni rè d' Aragona e d' un' altra Iolanda, erede di Roberto di Lorena ſuo padre (Duca di Bari), e perciò vi ſono i *pali d' Aragona*, i *barbi della caſa di Bari* e nuovamento i *gigli Angioini*. Il campo ſeminato di fiamme, che ſalgono da due braccieri ardenti, ed alle quali allude il motto '*D'ardant déſir*,' ed anche le ali, ſono impreſe uſitate nei ſtemmi a quei tempi, e delle quali non poteva fare a meno Renato d' Anjou, che pretendeva a letterato, e che ſe foſſe viſſuto ai dì noſtri, ſarebbe ſtato un bravo paſtore d' Arcadia.

"L' arme fù indubitatamente poſto dopo il 1448, e me lo indica l' ordine della *Luna*, che ſtà al di ſotto, il quali iſtituito da Carlo I d' Anjou rè di Napoli, nel 1268, e andato in dimenticanza, fù riſuſcitato da Renato appunto in quell' anno (1448).

"Aggiungerò in fine, che le ali compoſte di roſſo e di oro, ſono una impreſa tutta propria della caſa di Aragona, e che mi confermano ſempre più nella perſuaſione, che lo ſtemma debba appartenere a Renato, perchè egli ſolo di ſua caſa moſſe pretenſioni (e non infondati) al trono Aragoneſe.

"(Segnato) PASSERINI-ORSINI."

of design and typical manner, different from that of Andrea, and apparently of earlier date, is conspicuous in this little work, which is also remarkable from its very low relief.

7596.

UCA DELLA ROBBIA, (ascribed to.) Relievo, in enamelled terra-cotta. Entire height 3 feet 1 inch, width 1 foot 8¾ inches. (Gigli-Campana Collection.)

The Virgin, kneeling, adores the infant Saviour lying at her feet. In the upper part, the Almighty, surrounded by cherubim, sends down the Holy Spirit in the form of a dove. An alto-relievo within a circular-topped panel surrounded by a border or architrave of egg-and-tongue moulding; the slab is supported on a triangular bracket filled in with a cherub with expanded wings.

This relievo, judging from the many repetitions extant, must have been a very popular one. It is either by Luca, or an early and very careful work of Andrea. The present specimen was acquired by Signor Gigli from the convent of Sant' Agata in Florence.

4032.

UPLICATE of the preceding piece without the triangular bracket.

5401.

UCA DELLA ROBBIA, (ascribed to.) Circular relievo, the Nativity, surrounded by a wide border of fruit and foliage. Diameter 3 feet 11 inches.

This well-known composition was a popular one, and many repetitions of it are extant. There can be little doubt that the original model was from the hand of Luca himself, to whom indeed it is attributed by Cicognara; and as little that the present example was executed, as a current article of manufacture, probably many years after his death. The heads, hands, and other nude portions of the figures are left unglazed, *i. e.* of the natural colour of the terra-cotta, whilst the remainder of the work is enamelled with the natural colours. The unglazed portions, it should be observed, were originally brilliantly painted in distemper.

7632-7643.

LUCA DELLA ROBBIA. A ſeries of twelve circular medallions, in enamelled terra-cotta, painted in *chiar'oſcuro*, with imperſonations of the twelve months. Diameter of each, 1 foot 10½ inches.

In Vaſari's Life of Luca (ed. Le Monnier, p. 67) will be found the following paſſage:—

"Luca ſought to invent a method of painting figures and hiſtorical repreſentations on flat ſurfaces of terra-cotta, which, being executed in vitrified enamels, would ſecure them an endleſs duration; of this he made an experiment in a medallion, which is above the tabernacle of the four ſaints on the exterior of Or San Michele, on the plane ſurface of which he delineated the inſtruments and emblems of the builder's arts, accompanied with beautiful ornaments. . . . . For Meſſer Benozzo Federighi, Biſhop of Fieſole, in the church of San Brancazio, he alſo made a marble tomb, on which is the recumbent effigy of the biſhop and three other half-length figures beſides, and in the pilaſters of that work he *painted*, on the flat, certain feſtoons and cluſters of fruit and foliage, ſo ſkilfully and naturally, that, were they even *painted in oil on panel*, they could not be more beautifully or forcibly rendered. This work indeed is truly wonderful; Luca having ſo admirably executed the lights and ſhades, or modelling of the objects, that it ſeems almoſt incredible a work of ſuch perfection could have been produced in vitrified enamels: and if to this artiſt had been accorded longer life, many other remarkable works would, doubtleſs, have proceeded from his hands, ſince but a ſhort time before his death he had begun to paint figures and hiſtorical repreſentations on a level ſurface, whereof I formerly ſaw certain ſpecimens in his houſe, which led me to believe that he would have ſucceeded perfectly, had not death, which almoſt always carries off the beſt, juſt when they are about to confer freſh benefits on the world, ſnatched him prematurely away."

NOTE.—"One of theſe pictures may be ſeen in a room of the building belonging to the ſuperintendents of the Duomo. It is over a door on the left of the entrance, and is a *lunette*, compoſed of three pieces, repreſenting the Eternal Father in the centre, with an angel on each ſide in an attitude of profound adoration."

We have here a record of the fact of Luca having, ſimultaneouſly with his enamelled terra-cotta ſculptures, alſo practiſed *painting* in the

same vehicle on the flat; or, in other words, the art of Majolica painting. The monumental works before mentioned are now extant to atteſt the truth of this account. They are as follows:—

1. Medallion. Or San Michele.
2. Border of the tomb of Benozzo Federighi, now in the church of San Franceſco di Paolo at Belloſguardo, ſuburbs of Florence.
3. Lunette in the "Opera del Duomo." And,
4. To the above may be added portions of the *lavello* in the ſacriſty of Sta. Maria Novella, decorated in a ſimilar manner to the Belloſguardo tomb.

From a careful and repeated ſtudy of the above-named works on the ſpot, and likewiſe from the internal evidence of the technical qualities of the vehicle, terra-cotta, enamel pigments, &c. the writer has now to add to the liſt of Luca's productions, in this eſpecially intereſting branch, the preſent ſeries of medallions, doubtleſs united originally in a grand decorative work. The wood-engravings which accompany this notice will give an idea of their general ſtyle of deſign. Each roundel is a maſſive diſk of terra-cotta, of a ſingle piece, evidently prepared to be built into a wall (or vaulted ceiling) of ſome edifice. Round the margin of each is a decorated moulding, in relief, of a characteriſtic Della Robbia type. The ſurface within the narrow border is flat or plane, and the deſigns are painted in two or three griſaille tints on a blue ground, of the uſual quiet ſober tint affected in all the backgrounds and plane ſurfaces of the relievo ſubjects. The ſubjects conſiſt of ſingle figures of *contadini* or huſbandmen, imperſonating the agricultural operations of the Florentine country, characteriſtic of each month of the year; and although inveſted with a certain artiſtic charm of expreſſion, the various figures, each of which exhibits a different individual character, may be taken as life-like portraits of the ſturdy Tuſcan peaſants of the day. A band or *faſcia*, forming an inner border round each ſubject, is ingeniouſly and fancifully divided into two unequal halves, one being of a lighter tint than the general ground of the compoſition, and the other half darker; thus indicating the night and the day; the mean duration of each, for every month, being accurately computed, ſet off on the band accordingly, and noted in written characters on the upper or daylight part, whilſt the name of the month is written in large capital letters at the bottom in white, on the dark ground of the nocturnal portion. The ſun, pouring down a cone of yellow rays, accompanied by the ſign of the zodiac proper to each month, is alſo ſeen on the left of the upper part of each margin, and the moon on the lower half oppoſite to it.



7637. Luca della Robbia. *Medallion in enamelled Terra-cotta, painted in Chiar'oscuro.*

The following are the actions or occupations reprefented :—

1. "Januarius, dies ore $9\frac{1}{4}$," the fign Aquarius. A woodman felling and ftacking timber for fuel.
2. "Februarius, dies ore $10\frac{1}{2}$," the fign Pifces. A young man grafting fruit trees.
3. "Martius, dies ore 12," the fign Aries. A hufbandman pruning vines.
4. "Aprelis, dies ore $13\frac{1}{2}$," the fign Taurus. Training vines to a trellis.
5. "Maius, dies ore $14\frac{4}{5}$," the fign Gemini. A young man mowing grafs, a grove of trees in the background.
6. "Junius, dies ore $15\frac{1}{3}$," the fign Cancer. Reaping corn.
7. "Julius, dies ore $14\frac{6}{15}$," the fign Leo. Threfhing grain.
8. "Auguftus, dies ore $13\frac{1}{2}$," the fign Virgo. Ploughing with a yoke of oxen.
9. "September, dies ore —," the fign Libra. The vintage. A young man gathering grapes ; a mule ftanding by browfing, laden with panniers full of grapes.
10. "Octuber, dies ore $10\frac{1}{2}$," the fign Scorpio. Sowing corn.
11. "November, dies ore $9\frac{1}{4}$," the fign Sagittarius. Gathering the olives.
12. "December, dies ore $8\frac{2}{3}$," the fign Capricorn. Digging the fields ; two fwine browfing in the background.

The execution of thefe defigns exactly refembles that of the admirable *biftre* or *chiar'ofcuro* drawings of the great Italian mafters of the 15th and 16th centuries, two tints of blue being ufed for the outlines and fhadows, while the lights or heightenings are put in with pure white in the fame large and facile ftyle. In the fomewhat lengthy proportions of the figures and other characteriftics thefe compofitions difplay a direct analogy with the ftyle of defign of the earlier works of the mafter in Florence ; and a certain refemblance to the manner of Iacopo della Quercia is perhaps to be traced, efpecially in the draperies.

Everything denotes that thefe medallions were executed for interior rather than exterior decoration, and the comparatively fmall dimenfions and careful execution of the defigns evidently rendered it neceffary for them to be feen at no great diftance from the eye. A peculiarity, moreover, will be noticed in all of them, tending to fhow that they were not inferted into a plane or vertical wall ; this is the fact that they are all confiderably curved, or bent forwards ; eight of them in a horizontal, and four (the confecutive months of May, June, July, and Auguft) in a vertical direction. Now, Vafari further tells us that one of the

principal works of Luca was the decoration, in enamelled terra-cotta, of a writing cabinet for Piero di Cosimo Medici, the ceiling of which was coved (*mezzo tondo*), and, together with the pavement, was entirely in glazed terra-cotta, so perfectly put together that it appeared to be but one piece. The present medallions are precisely such works as might have been inserted into a ceiling of this description, evidently of a closet, or very small apartment only, of no great height,* and in which, therefore, flat-painted decoration would be far more appropriate than sculpture in relief. This cabinet no longer exists; but there is another allusion to it in a manuscript preserved in the Magliabecchian library (MS. Trattato d' architettura del Filarete, nel libro 25),† written by a contemporary of Luca, who says "his (Cosmo's) cabinet (*istudietto*) was most ornamental, the pavement and the sky (*cielo*) of enamelled terra-cotta, ornamented with beautiful figure-subjects, so that whoever enters is struck with admiration."

It is suggested, therefore, that these medallions originally formed part of the system of decoration of this celebrated cabinet; but there is, it is true, no positive evidence to that effect. Their fitness, however, for such a destination is so evident that it is difficult not to nourish a sort of conviction that they really were a part of that work; and it may, moreover, be noticed that the pavement which is mentioned in both accounts must, from its nature, have been composed of *painted* tiles. In any case, that these roundels are actually the work of Luca della Robbia appears as certain as anything not absolutely authenticated can be; and it is equally so that, as a collective series, they constitute by far the most important monument of his labours as a painter in enamels now extant.

Piero de Medici, who, according to Vasari, commissioned Luca to construct the writing cabinet in the palace built by his father the great Cosmo, died in 1469, having succeeded his father in 1464, so that the execution of the work would be somewhere betwixt these dates. Antonio Filarete (MS. already quoted, p. 69), however, seems almost to indicate that it was Cosmo, and not his son, for whom the cabinet was constructed; and if so, it might have been executed at a much earlier period of Luca's career. Our medallions, indeed, if we regard the

* A *scrittoio* or writing-closet of this kind, admirably decorated with *intarsiatura* in wood, constructed at about the same time for Duke Federigo de Montefeltro, is still to be seen in the ancient palace at Urbino; it is a very small room, ten or twelve feet square only.

† See Notes to Vasari, ed. Le Monnier, pp. 65 and 291.

ſtyle of the written characters of the inſcriptions, have rather the aſpect of works of the firſt than of the ſecond half of the 15th century.*

They were the principal treaſure of the Majolica ſection of the Campana Muſeum, having, previous to their acquiſition by the Marcheſe Campana, for a long ſeries of years formed part of the decorations of a fountain in a garden near Florence, ſuppoſed to have been that of the Riccardi family. (*See Engravings.*)

Works ascribed to Andrea della Robbia and to the Period of his Association with Luca.

7630.



NDREA DELLA ROBBIA. Full-length group of the Virgin and Child, ſeated under an arcade or framework of fruit and flowers, ſupported on a triangular bracket. Entire height 5 feet 3 inches, width 2 feet 9½ inches. (Campana Muſeum.)

Probably no finer ſpecimen is now extant of the early and beſt period of Andrea's work. It is evident, from the ſhield of arms in the centre of the triangular bracket, that it was executed for ſome member of the Medici family, and was, therefore, a ſpecial or commiſſioned work, and not one of the uſual products of the *botega*. The group is entirely in white enamel, which has the ſoftneſs and luſtre of the pureſt ſtatuary marble; it is, as uſual, detached on a ſoft and tranquil blue background, on which a few ſtreaked clouds are painted. The encircling wreath and portions of the ornamental bracket, on the contrary, are enamelled with the moſt vivid and brilliant colours, proper to the fruit and foliage repreſented. The ſharpneſs of execution of every part of the work, and the beauty of the enamel covering, render this a *chef-d'œuvre* of the art as practiſed by the Della Robbia family.

* It will not have eſcaped notice, nevertheleſs, that Vaſari ſays it was only towards the end of Luca's career that he turned his attention to painting on terra-cotta. The notorious inaccuracy, however, of the famous chronicler, in reſpect to ſimilar ſtatements, deprives the objection of any weight; beſides, in other parts of the Life of Luca he alludes to ſome facts at variance with the aſſumption. It is in every reſpect more probable that the practice of painting in this vehicle was coeval with Luca's earlieſt eſſays in enamelled ſculpture, if not indeed anterior to them, and that in fact the latter application was the reſult of early eſſays as a goldſmith-enameller on metals and as a Majolica painter.

It is obvious that every part was moſt carefully and minutely finiſhed with the chiſel, prior to the application of the enamel glaze; that is to ſay, the crude terra-cotta, after it came from the oven, was entirely worked over and elaborated like a carving in marble. It has fortunately been preſerved with the utmoſt care, and is now literally as freſh and as perfect as on the day it was finiſhed.

This work was one of the principal ſpecimens of the mediæval ſculpture collection of the Campana Muſeum. (*See Engraving.*)

7547.



ANDREA DELLA ROBBIA, (aſcribed to.) Half-length figure of the Virgin with the infant Saviour, within a ſhrine or arched border of fruit and flowers. Height 4 feet, width 2 feet 5 inches.

This very beautiful and technically-perfect ſpecimen of "Della Robbia ware" is, in all probability, one of thoſe careful works executed by Andrea during the lifetime of Luca, and perhaps in conjunction with him. The ſharp, clear, highly-finiſhed modelling of the ſurface, and the fine quality of the enamel glaze, evidently denote it to be an early work.

It was until a ſhort time ago let into the wall of a houſe in Florence, over an inner or court-yard doorway.*

7702.



ANDREA DELLA ROBBIA. Small ſtatuette, in enamelled terra-cotta, of the infant Saviour ſtanding in the attitude of benediction. Height 1 foot 6 inches. (Preſented by George H. Morland, Eſq.)

* The municipality of Florence ſome time ago wiſely eſtabliſhed a bye-law prohibiting the ſale or deſtruction of any works of Della Robbia ware, which had been heretofore viſible, from the ſtreets or public places of the city, not excepting even thoſe on the exteriors of private dwellings. It is much to be wiſhed that the ſame body had the power or the will to prevent the reckleſs and irremediable deterioration of ſo many of the noble architectural monuments of their city, now in progreſs under the plea of renovation.



7630. ANDREA DELLA ROBBIA. *Alto-relievo in enamelled Terra-cotta.*

4412.

NDREA DELLA ROBBIA. Altar-piece, enamelled in proper colours. Height 6 feet 4 inches, width 5 feet 8½ inches.

The ſubject of this important work repreſents the Adoration of the Magi; the compoſition conſiſting of upwards of twentyfigures. On the right, the Virgin ſeated, with St. Joſeph ſtanding behind her, holds on her knee the Saviour, who is in the act of giving his benediction to one of the Magi, a kneeling figure, dreſſed in a ſimple caſſock; behind the latter figure and forming the principal group on the left, are two other kings, with a crowd of attendants in the background; higher up, in the diſtance, a troop of ſoldiers on horſeback; and at the ſummit of the compoſition, two beautiful figures of draped angels, hovering in the air, and holding up the guiding-ſtar. The background is a varied landſcape with rocks, diſtant mountains and buildings. In various parts may be obſerved animals and ſmall figures, ſome of which are painted only; the ſtable, with two oxen in it, is ſeen on the right, behind the group of the holy family.

We may conclude, from the variety and individualized character of nearly all the perſonages on the left of the compoſition, that they muſt have been executed from the life, and it is very probable that they are portraits of contemporary friends of the donor or of the artiſt. The baſement or *predella*, which carries two flanking pilaſters ornamented with arabeſques, has a frieze of pendant garlands of fruit and foliage; and at each extremity of it is a *ſtemma* or ſhield of arms. The frieze which ſurmounts the pilaſters is decorated with cherubs' heads and garlands; but the cornice and lunette, which doubtleſs originally completed the altar, are wanting. The execution of this work is of the moſt highly-finiſhed deſcription; every part of it, as in moſt of the earlier and finer ſpecimens, having been carefully finiſhed with the chiſel and the gouge, before the application of the enamel covering; the latter is of the fineſt quality and moſt brilliant tints.

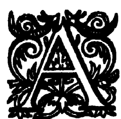
It is true that the ſtyle and alſo the handiwork of Andrea are clearly perceptible in this relievo; but there is much alſo which recalls the early and grander manner of Luca, and it is not improbable that it may have been executed in part with his aſſiſtance; the reſemblance to Luca's ſtyle is eſpecially obvious in the two flying angels in the upper part.

The armorial bearings on the *predella* are thoſe of the family

Albizzi of Florence, at the expenſe of ſome member of which the work was doubtleſs executed.

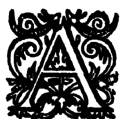
The original locality of this altar is no longer on record. It was purchaſed in Paris in 1857.

5633.


NDREA DELLA ROBBIA, (aſcribed to.) Circular relievo or "*tondo.*" Madonna and Child. Diameter 1 foot 9 inches. (Soulages Collection.)

The figures are in white enamel, detached on a blue background. The carved and partly gilded wooden frame is of later date than the relievo; being probably of Venetian origin, dating about 1570.

6741.


NDREA DELLA ROBBIA. Altar-piece, with its *lunette* complete. Height 8 feet 6 inches, width 6 feet 6 inches.

The ſubject is the legend of "*La Cintola,*" or the Virgin, after her Aſſumption, giving her girdle to St. Thomas. In the *lunette* is a half-figure of the Eternal Father. It is, without doubt, the work of Andrea. This work was brought from a church or chapel of the family Canigiani, near Poggio Imperiale, in the environs of Florence.

7614, 7615.


NDREA DELLA ROBBIA. Two kneeling Angels. Height 2 feet 8½ inches. (Gigli-Campana Collection.)

Theſe beautiful ſtatuettes are of Andrea's beſt time, and diſplay his moſt graceful deſign and finiſhed execution. They were intended to ſtand at each end of the *gradino* of an altar-piece.

7417 to 7420.

UCA or Andrea della Robbia. Four pieces of a femi-circular architrave or arch-band. Width of the arch, when complete, 9 feet 3 inches, breadth of architrave 9½ inches.

This was probably the crowning arch-band of a large altar-piece; it is of very fimple defign, confifting of a flat band or *fafcia* with a "bead-and-button" moulding on the outer edge. Each piece or *vouffoir* is filled in with a large-winged cherub head; the ground of the band is white enamel. The heads are unglazed, but the cherubs' wings are in coloured enamels.

5890.

NDREA (?) DELLA ROBBIA. Fragment, a co-loffal head of an aged bearded man, for a figure of the Almighty, probably originally in the upper part of a large altar-piece. Height 1 foot 8 inches.

The head itfelf is left in the mat terra-cotta, but portions of the dra-pery indicate that the reft of the work was in coloured enamels.

2555.

UCA or Andrea della Robbia. Circular bas-relief *plaque*. Medallion head of Cæfar, enamelled terra-cotta, in white, on blue background. Diameter 1 foot 3 inches.

WORKS OF THE LATER PERIOD OF ANDREA DELLA ROBBIA, AND OF HIS SONS AND FOLLOWERS.

3986.

SCRIBED to Andrea or Giovanni (?) della Robbia. Alto-relievo of the Laft Supper, enamelled in proper co-lours. Width 5 feet 4 inches, height 1 foot 10 inches.

This compofition, which occupies an oblong panel, may, very pro-

bably, have been originally placed over the door of a refectory. The heads, hands, and other nude details, are covered with an enamel glaze which approximates to flesh colour; this tint is obtained, very ingeniously, by merely reducing the thickness of the ordinary white enamel, and probably, at the same time, diminishing the dose of tin or white pigment in the enamel in these portions, which, by allowing the dark reddish tint of the terra-cotta to show through the glaze, produces the appropriate effect or tint alluded to.

7235.



NDREA DELLA ROBBIA (?), or School. Relievo, within an architectural framework. The Angelic Salutation. Height 8 feet, width 4 feet 6 inches.

The Angel, with a lily-branch in his hand, kneels before the Virgin, who stands in a momentary attitude of surprise. In the background is a richly-ornamented bedstead, with two vases containing lilies standing on the cornice. The Almighty, a half-figure issuing from the clouds, and surrounded by cherubim, is seen in the upper part of the composition; the Holy Spirit, in the form of a dove, descends from His outstretched hands.

The framework of this relievo is in every part elaborately ornamented with arabesques; two pilasters support a semi-circular arch-band, crowned by elegant crests or *acroteria* of honeysuckle ornaments. The pilasters are supported on a moulded string course or cornice, upheld by two console brackets. The two principal figures are three-fourths of life-size, and are in nearly full relief. The entire composition is covered with a simple white enamel glaze, and the ancient oil gilding, with which the ornaments and other details were picked out, still in great part remains. It is probably a work of Andrea's later period, during the time of his association with his sons; circa 1500-20 (?).

1090.



NDREA or Giovanni (?) della Robbia. Statuette, in enamelled terra-cotta, of a female Saint in the habit of a nun of the Dominican order. At her feet a dragon swallowing up a child. Probably intended for St. Catherine of Siena. Height 1 foot 5 inches.

6736.

ANDREA DELLA ROBBIA, or of his School. *Tabernacolo*, enamelled in varied colours. Height 4 feet 3 inches, width 2 feet.

A regular architectural shrine frontispiece, with a triangular bracket at bottom, and semicircular pediment at top, richly ornamented with arabesques, cherubim, and small figures of angels, &c. is enlivened by coloured enamels of the most brilliant tints: on each side, pendant from the angles of the cornice, hangs a massive festoon of fruit and foliage in natural colours.

1028.

ANDREA DELLA ROBBIA, or School. Statuette, in the round. Height 11½ inches.

The young St. John the Baptist, kneeling in an attitude of prayer. The head and nude limbs are unglazed, whilst the hair of the head, robe of camels' hair, and the ground on which the figure is kneeling, are enamelled in proper colours.

7413.

ANDREA DELLA ROBBIA, or School. Circular medallion. The Holy Spirit as a dove descending on six kneeling ecclesiastics: surrounded by an architrave or border of the leaves and flowers of the wild rose. Terra-cotta, enamelled in colours. Diameter of the medallion 2 feet 11 inches, width of the architrave 7½ inches.

This is an example of one of the medallions the original destination of which was for insertion into a vaulted roof or ceiling. From the somewhat rough and sketchy execution, it is evident that it was intended to be seen at a considerable distance from the eye. The architrave which now encompasses the medallion was probably not the original border which surrounded it *in situ*.

4235.

ELIEVO, in enamelled terra-cotta. A work of the Della Robbia family (?). Height 16½ inches, width 13 inches.

St. Jerome kneeling in prayer before a crucifix; the background a rocky landſcape with various wild animals. The limbs and face of the ſaint and alſo of the crucifix are unglazed, having been originally painted in diſtemper. The reſt of the ſurface of the relievo is enamelled in proper colours; to all appearance this is a work of the laſt quarter of the 15th century.

4677.

SCRIBED to Andrea or Giovanni della Robbia; circa 1520. An *amorino* ſeated, playing the bagpipes. Height 1 foot 5 inches. Preſented by His late Royal Highneſs the Prince Conſort.

412.

CHOOL of Andrea della Robbia. Relievo, in a ſemi-circular-topped panel. A half-figure of the Virgin adoring the infant Saviour, who lies on the ground near her; in the background is ſeen the youthful St. John, and three lily-branches growing erect. Terra-cotta, enamelled in white on blue ground. Height 2 feet 2½ inches, width 1 foot 6½ inches.

4065.

ELIEVO, in enamelled terra-cotta. A work of the Della Robbia *botega*. Height 2 feet 1 inch, width 1 foot 9½ inches.

The Angelic Salutation. On the right is the Virgin ſeated on a throne within an interior of picturesque Florentine architecture; the

announcing angel enters from an oppofite doorway. In the upper part of the compofition is feen the Almighty Father defcending, furrounded with cherubim. The faces and other nude details of all the figures are unglazed, whilft all other parts of the relievo are enamelled in their appropriate colours.

The mere execution of this relievo is apparently of the later period of the Della Robbia *fabrique;* but the invention and actual modelling of the compofition, in all probability, are of an earlier date and by an independent artift; it may be merely a caft or reproduction in Della Robbia ware of a relievo originally executed in marble or bronze. The general afpect and ftyle of the compofition appears to recall, in fome degree, the works of the "Maiano" family; the figure of the announcing angel, in particular, having great refemblance to the fimilar one in marble in the well-known altar-piece by Benedetto da Maiano, in the church of Monte Oliveto, in Naples.

4248.

CHOOL of Andrea Della Robbia; circa 1500-20. Life-fized ftatue of St. Matthew, in enamelled terra-cotta. Height 5 feet 5 inches.

2413, 2414.

CHOOL of Andrea della Robbia. Statuettes of St. Stephen and St. Anthony, in terra-cotta, partly glazed with coloured enamels. The heads, hands, &c. are left unglazed. Height of each 2 feet 11 inches.

Thefe fpecimens are of the later time, or period of decline, of the Della Robbia *botega;* circa 1520 (?).

4563.

IRCULAR medallion. A "*ftemma*" or coat of arms. Manufactory of the Della Robbia family. Diameter 3 feet 4 inches.

A frame or border of egg-and-tongue moulding enclofes an elegantly-

formed ſhield; the blazon azure, a fir-tree on a monticule, ſupported on each ſide by a lion rampant, all proper

7397.

QUARE armorial relievo or "*ſtemma*," in enamelled terra-cotta. Manufactory of the Della Robbia family; dated 1512. Height 2 feet ½ inch, width 1 foot 8¼ inches.

Within a moulded border is a ſhield, bearing gules, vaire or; on each ſide of it, on the margin, is painted a device of an upright thorn or bramble-ſtock, and underneath on a tablet, in bold, well-formed characters, is inſcribed, "Simonetto di chorſo dall arena p^a. M.D.XII." This tablet was doubtleſs inſerted in the wall of the *Palazzo Pubblico* or town-hall of ſome Tuſcan town. It records the year of office, as *Podeſtà*, of the individual above-named.

4517.

QUARE armorial ſhield or "*ſtemma*," in enamelled terra-cotta. Manufactory of the Della Robbia family. Height 20 inches, width 16 inches.

The ſhield is encloſed within a moulded frame or architrave. The heraldic charge, azure, a feſſe breteſſed, between three etoiles of eight points, or.

6863.

CHOOL of the Della Robbia. Oval relievo, a recumbent River-god with an urn. Length 1 foot 7 inches, height 1 foot 3 inches.

The ſtyle of this very unuſual work reſembles that of Il Tribolo or Pierino da Vinci, and its date is probably towards the middle of the 16th century; it is conſequently one of the lateſt works of the Della Robbia ſchool.



Italian Sculpture. 15th and 16th Centuries.

FLORENTINE SCHOOL.

7720.

TRIBUNE, or *Cappella Maggiore* of the conventual church of Santa Chiara, Florence. Originally erected A.D. 1493.

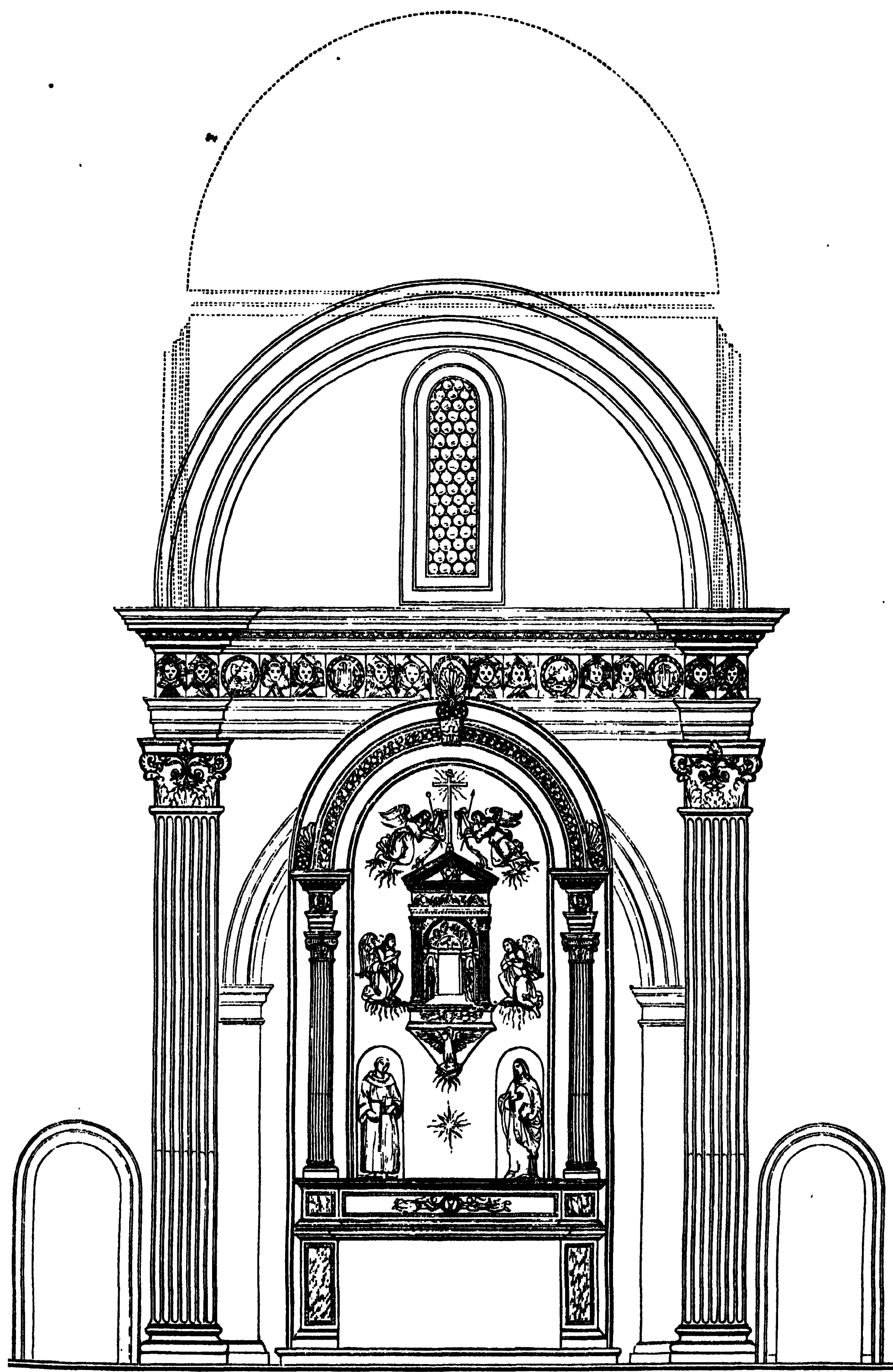
The ancient convent of Santa Chiara, in the Via Santa Maria, Borgo Santo Spirito, Florence, was suppressed, like so many others, early in the present century; but a part of the church, comprising the *cappella maggiore* or choir and a small portion of the nave in front of it, was retained as an oratory down to the year 1842. At that period, however, its close proximity to the great church of Santo Spirito, and the want of an adequate endowment for the maintenance of the services, caused it to be abandoned; the building was accordingly formally desecrated and converted at once into a sculptor's studio. Having become the property of a speculator, the owner soon turned his attention towards the sale of the various monumental decorations of the edifice. An appeal was, in the first place, made in a public journal of Florence for its acquisition by the city, as an important public monument; but this attempt met with no response, and thenceforth every effort was made to dispose of the decorative sculptures in detail, fortunately without success. Finally, in the winter of 1860, the right of removing all such portions of the edifice as might be deemed desirable, was acquired for this Museum. It was seen at once, that the importance of the work to a collection like the present, as a complete specimen of Florentine architecture of most characteristic style, could scarcely be overrated. Fortunately the nature of the building admitted of the removal of all the portions essential to its reconstruction, and accordingly all the ashlar stone facings of the interior of the edifice, together with the marble

high-altar, have been brought to England; and it is now purposed to rebuild the entire work precisely as it originally stood.

This work is, probably as a whole, as complete and unaltered as any similar edifice now extant in Florence. It will virtually present, when re-erected, an excellent specimen of the style of the celebrated reviver of architecture in Italy, Filippo Brunellesco; for, although not actually constructed by him, (being supposed to have been built by his follower, Simone Pollaiuolo, called *Il Cronaca,*)* it is so entirely coincident in every line, form, and detail, with the corresponding parts of Brunellesco's two great churches, Santo Spirito and San Lorenzo, as to be, in effect, a perfect typical representation of his style. The area of the building is about 18 feet square, the height about 37 feet to the summit of the cupola, which covers it in; and the marble high-altar, which stands detached within it, is about 19 feet high by 10 feet wide.

The walls and cupola were constructed in brick, and all the decorative details, mouldings, architraves, arch-bands, pilasters, &c. in ashlar work, of Florentine *pietra serena*, wrought with great perfection. Every stone of this ashlar was carefully dismounted, marked, numbered, and brought away; so that no difficulty will be experienced in re-constructing the building with absolute accuracy. The frontispiece or chancel-arch, which opened out into the church, is semicircular, having a deep and massive moulded arch-band supported on square piers or pilasters, fluted and crowned by richly-carved capitals, of the usual *Brunellesco* version of the Corinthian order. A regular entablature and massive cornice of many members intervene betwixt the capitals and the arch-band, and are continued all round the interior of the chapel; the entire order is in fact carried out in each of the three sides, and each of the walls beneath is likewise filled in with a minor blank circular arcade. The frieze, which goes all round the interior, is in glazed terra-cotta—the work doubtless of Andrea della Robbia—exhibiting one of the few instances remaining of the architectural adaptation of this mode of decorative sculpture. The design consists of cherubim, alternating with wreaths or garlands, enclosing the sacred monogram and other religious emblems, in coloured enamels on a blue ground. The *lunette* above the cornice on each of the three sides

* Richa, "Notizie Istoriche delle Chiese Fiorentine," vol. ix. page 85, states that the church was erected in 1493:—"Appiè dell' altar maggiore giace sepolto sotto lapida di marmo, Iacopo di Ottavio di Bongianni di Mino, che fabbricò la chiesa nell' anno 1493. Veggendovisi l' arme di sua casa composta di due colombe rosse, che bevono ad un calice in campo bianco."



E. JEWITT. Sc

SCALE OF 5 10 15 20 FEET

is filled in with a ſmall ſemicircular-headed window, with a broad-moulded architrave: and above the ſummit of the principal arch-band runs a ſecondary cornice, from which riſes a plain hemiſpherical cupola.

The altar is the original high-altar of the church; it is known to be the work of the ſculptor Leonardo del Taſſo, executed probably twenty or thirty years after the completion of the ſhell of the building, and was evidently deſigned to form part and parcel of the entire compoſition of the tribune; it is thus in perfect keeping with the leading lines of the architecture:—an accordance, of which there are but few inſtances now remaining in the Italian churches, the high-altars having been generally either replaced by more recent erections of the florid 17th or 18th century ſtyles, or originally deſigned of a ſtyle independent of that of the edifice. The quadrangular altar itſelf, ſtanding on a ſingle ſtep, is backed by a lofty reredos of marble, with a ſemicircular arched top, correſponding with the general arcaded arrangement of the interior. A *gradino* or *predella*, ornamented at the ſides with arabeſques, and in the centre with two flying angels holding a chalice, immediately ſurmounts the altar, and ſerves as a *dado* or pedeſtal to the architectural ſtructure above. This conſiſts of a wide border or architrave, grounded in Florentine red marble; the enriched moulding, which bounds it, being in Carrara marble. On this ground is detached an arcade or order of fluted Corinthian columns ſupporting a wide arch-band, richly ſculptured with a continuous garland of foliage and fruit, alſo in white marble. The ſummit of the altar is crowned by a *palmette* or honeyſuckle ornament. The large centre panel ("*fondo*" or background) is in black marble (*pietra di paragona*), and in the centre is inſerted the marble *tabernacolo*, already deſcribed (No. 7720 A); this is upheld on each ſide by two flying angels, ſculptured in high relief in white marble, and thus boldly detached on the black ground, whilſt two other flying boy-angels hold up a crucifix in the upper part, above the pediment of the *tabernacolo*. Underneath it and ſtanding on the *gradino* are two marble ſtatues, of ſmall life-ſize, receſſed in niches in the black marble ground, reſpectively repreſenting San Franceſco and Santa Chiara.*

* Richa, "Chieſe, &c." vol. ix. page 84, notices theſe ſtatues and the tribune generally as follows:—"La capella maggiore ſta ſotto una Tribuna, retta da quattro pilaſtri ſcannellati di Ordine Corintio, con fregio arricchito di Cherubini di terra invetriata della Robbia. Quivi lodano i profeſſori due ſtatue minori del naturale in marmo di tutto rilievo, poſte ſull' altare, rappreſentanti S. Franceſco, e S. Chiara con quattro angeli, che mettono in mezzo il ciborio, condotti con grazia da Lionardo del Taſſo."

The exquisite *tabernacolo*, believed to be the work of Desiderio da Settignano, and probably executed half a century before the rest of the altar, (see ante, p. 28,) was evidently, as a notable and precious work, removed from its original position and adapted as a part of Del Tasso's general design. The sculptures of this altar are mentioned by Vasari as one of Leonardo del Tasso's principal works.*

We have thus a joint work of four great Florentine sculptors; Desiderio da Settignano, Simone Pollaiuolo, Andrea della Robbia, and Leonardo del Tasso, to whom should be added, as the *Capo scuola* or master mind, from whom the original architectural idea essentially though indirectly proceeded, the ever-memorable Filippo Brunellesco; and when re-erected, this Museum will possess, in it, a standing illustration of the modes of association of *quattro-cento* sculpture with architecture, to be seen nowhere else out of Italy.

(*See Wood-engraving, which shows a geometrical elevation of the entire structure.*)

7568.


LORENTINE *quattro-cento* sculpture; period and manner of Desiderio da Settignano. Frontispiece of a *tabernacolo*, in *pietra serena*. Height 5 feet, width 2 feet 1 inch. (Gigli-Campana Collection.)

The inscription on a band beneath the door, "*Hic est locus reliquiarum*," sufficiently denotes the destination of this work. It was evidently the frontispiece of a small cupboard in the wall in the sacristy of a church. The Italian terms, "*tabernacolo*," "*ciborio*," and sometimes also "*sacrario*," are employed to designate these receptacles; which, though most frequently intended for the keeping of the consecrated wafers, were evidently, as shown in the present example, also sometimes destined for the custody of relics.

* Life of Andrea dal Monte Sansovino, the master of Tasso, vol. viii. page 173. See also, for information respecting Leonardo del Tasso, note to the Le Monnier Vasari, under life of Benedetto da Maiano, vol. v. page 135, and Nägler "Kunstler Lexicon," who also specifies the Santa Chiara statues. According to Bottari, also, Leonardo flourished circa 1550.

BRACKET of a *tabernacolo*. Florentine *quattro-cento* ſculpture, in *pietra ſerena*. Date, firſt half of the 15th century. Width 1 foot 8 inches, height 1 foot 5 inches.

5886.

BRACKET of a *tabernacolo*, in *pietra ſerena*. Florentine ſculpture; circa 1480. Width 2 feet, height 1 foot 8 inches.

In the centre of the triangular ſpace, which is bounded by two elegant cornucopias filled with flowers, is a ſtanding *amorino* in high relief, holding a large lily-branch gracefully thrown over his ſhoulders. Unfortunately it is not poſſible to determine the author of this beautiful fragment.

5796.

BRACKET of a *tabernacolo*. Florentine *quattro-cento* ſculpture in marble. Width 3 feet 3 inches, depth 1 foot 6 inches.

Amongſt the ornamental motives of this bracket may be noticed the conſtantly-recurring cornucopia, combined with rich foliated ſcroll-work, a large cherub's head with outſtretched wings, and a ſhield charged with the well-known "*palle*" of the Medici family, denoting that the work of which it formed a part was due to the munificence of ſome member of that noble houſe.

5893.

FLORENTINE ſculpture; circa 1490. Carved and gilded wood frame or ſhrine, the frontiſpiece of a *tabernacolo*. Height 4 feet 9 inches, width 3 feet.

This elaborate and beautiful decorative work is, doubtleſs, by one of the great Florentine ſculptors of the end of the 15th century. It offers a remarkable example of ſculpture in relief, treated as though

ſeen in perſpective. The profuſion of ornamentation renders it impoſſible to give a detailed deſcription. All the details are executed with the moſt delicate finiſh, whilſt, at the ſame time, they are ſkilfully ſubordinated to the architectural deſign as a whole.

6738.

LORENTINE ſculpture; circa 1490. Chimney-piece, in *pietra ſerena.* Width 9 feet 6 inches, height 8 feet 6 inches.

The jambs are filled in with arabeſque ornaments in bas-relief, and are ſurmounted by acanthus-leaf conſoles, which ſupport a deep frieze, decorated in the centre with a *ſtemma* or ſhield of arms within an olive-wreath, flanked on each ſide with terminal birds or griffins and ſcroll foliage. The frieze is crowned by a bold enriched cornice.

5959.

AVABO, "*lavello,*" "*lavamani,*" or "*acquaio*" (fountain or ſink), in *pietra ſerena.* Florentine ſculpture; circa 1490 (?). Extreme height 13 feet 6 inches, width acroſs cornice 10 feet.

This elaborate monument conſiſts of an architectural frontiſpiece decorated with pilaſters, architraves, friezes, &c. and crowned with a maſſive cornice ſurrounding a ſunk receſs or niche with an arched top, filled in with a ribbed or fluted ſhell. The receſs contains an oval vaſe or ciſtern for the water, elevated on a baluſter-ſhaped pedeſtal. Every portion of the ſurface is carved with very elaborate arabeſque ornaments, executed with incredible labour, in the pureſt ſtyle of the Italian revival.

It was removed in 1860 from the interior of a houſe in the Via degl' Archibuſieri in Florence, belonging to the Molini family, the well-known Florentine bookſellers. It has been ſuppoſed to be the "*lavamani,*" mentioned by Vaſari, as having been executed by Benedetto da Rovezzano and Iacopo Sanſovino for Bindo Altoviti (ſee Life of Benedetto). The general ſtyle appears, however, to be more in accordance with that of Benedetto da Maiano, to whom it was alſo aſcribed in Florence. Its date is probably towards the end of the 15th

century; and it has apparently an earlier and more pronounced *quattrocento* character than the joint work alluded to may be ſuppoſed to have exhibited.*

It may be noticed that the dark grey or black ſtone in which this and ſo many other ſpecimens in this collection are executed is a ſure indication of their Florentine origin. This ſtone, which from the fineneſs, ſoftneſs, and homogeneity of its texture is perfectly adapted for the purpoſes of ſculpture, is found in great abundance in the valley of the Arno, and the mountains which ſurround Florence. Its peculiar aſpect muſt be familiar to every one who has viſited the ancient palaces and churches of that city, the grandeur and ſolemnity of which are not a little enhanced by its auſtere, bronze-like colour. It is variouſly called "*macigno*," "*pietra ſerena*," or "*pietra di Settignano*," or of Fieſole, &c. according to the particular diſtrict or quarry from which it is procured. Benvenuto Cellini, in his treatiſe on goldſmiths' work and ſculpture, has given the following account of the various qualities of this ſtone:—"In the mountains of Fieſole and at Settignano, places cloſe to Florence, are found ſtones of a bluiſh colour, called *ſerene*, which, for their beauty, fine texture, and eaſineſs to work, are much in uſe for columns and other ornaments, and ſtatues; but as they do not reſiſt the water, and as they will not ſtand the open air, they are only fit for ſculptures which are under cover; this drawback, however, does not apply to another ſort of ſtone of a tan colour, called *morta*, alſo found in the ſame localities. This variety, although ſoft and eaſy to work, and in every reſpect excellent for figures and ornaments, reſiſts both the winds and rains, and every other action of time; and the ſame thing may be ſaid alſo of the *pietra forte*, which is of the ſame colour and is alſo found in the ſame quarries, and which in like manner is particularly fitted for the ſame kind of work—ſuch as figures, coats of arms, and maſks to place over doorways; but whilſt the former varieties are found in beds of a great ſize, of this latter kind, on the contrary, the pieces are found only of ſmall dimenſions." See the original text in the "*Due Trattati, &c.*" *Fiorenza, Valente Panizzii and Marco Peri*, 1568, *leaf* 56.

* Cicognara, "Storia della Scultura," vol. v. p. 199, however, attributes it to Benedetto da Rovezzano; he alludes to it as follows:—"Ma queſto genere di ſculture, d' ornati e di piccole figure, fu portato a maggior perfezione in Toſcana da Benedetto da Rovezzano, il quale intagliò in Firenze diverſi acquai e cammini di macigno, con tanta eleganza e guſto di deſegno e legerezza di tocco, e difficoltà di trafori che da neſſuno in quel genere fu ſorpaſſato, un acquajo e un cammino de queſto genere videſi nella caſa ora abitata dai ſignori Molini librai di Firenze."

It will be obſerved of the preſent *lavello*, the ſtone of which is of the *blue* variety or true *pietra ſerena*, that the ſurface of all the lower portions expoſed to the water of the fountain has periſhed, whilſt in the parts always kept dry the moſt minute and delicate carvings are as perfectly preſerved as when they firſt left the ſculptor's chiſel.

7631.

BASSO-RELIEVO, in marble. The Virgin and Child. Florentine ſculpture; circa 1470. Maſter unknown. Height 16¼ inches, width 12½ inches. (Gigli-Campana Collection.)

The Virgin, a half-length ſtanding figure, holds the infant Saviour in her arms; the latter has a bird in his hands. The background ſhows the interior of a room with a coffered ceiling ſculptured in perſpective. A very diſtinct and original character ſeen in the animated countenances of both the Virgin and the Infant, and the peculiar treatment of the relievo itſelf, ſeem to ſhow that it is by a hand not otherwiſe repreſented in this collection. The general ſtyle is that of the immediate followers of Donatello, and it exhibits in many reſpects cloſe analogies with productions of the ſame kind by both Deſiderio and Roſſellino. It is, moreover, quite on a level in point of general excellence with the works of thoſe great artiſts; indeed, in the drawing and modelling of the extremities, taſteful adjuſtment of the draperies, &c. and the knowledge and judgment diſplayed in the arrangement of the various details, with a view to ſecure the moſt ſtriking and pictureſque effect of light and ſhade, this little relievo, which is executed in the characteriſtic flat (*ſtiacciato*) ſtyle, is a maſterpiece.

FLORENTINE QUATTRO-CENTO SCULPTURE, CONJECTURALLY ASCRIBED TO THE SCHOOL OF THE MAIANI.

4102.

SMALL marble bas-relief in a femicircular-headed panel. The infant St. John the Baptift walking in a landfcape. Height 11 inches, width 7 inches. (Gherardini Collection.)

This relievo may, with great probability, be afcribed to fome member of the Maiano family.

7625.

FLORENTINE terra-cotta ftatuette of St. John the Evangelift; circa 1480 (?). Height 1 foot 9½ inches. (Gigli-Campana Collection.)

Reprefented as an aged bearded figure, elaborately draped, holding a book; one foot refting on a low ftep or pedeftal, near which is an eagle, the emblem of the faint. Apparently a finifhed fketch or model for a marble ftatue; this ftatuette may poffibly be the work of Benedetto da Maiano.

7617.

LUNETTE, baffo-relievo, in terra-cotta. The Eternal Father, reprefented as an aged man in the act of benediction. Circa 1480 (?). Width 2 feet 3¾ inches, height 1 foot 2 inches. (Gigli-Campana Collection.)

Signor Migliarini has obferved in reference to the fubject of this relievo:—"It will always be moft difficult, whether in painting or fculpture, to reprefent the ideal of infinite perfection; we muft neceffarily embody it in an outward appearance fimilar to our own: but herein lies the difficulty, viz. to avoid giving it our own merely human expreffion. The author of this work, with great intelligence, has raifed his ideas to a high *ftatus* of abftract excellence. The Eternal Father lifts his hands in the act of benediction, he holds the Divine book in his left hand, and looks benignly down on his creatures, whilft the life-giving Spirit

emanates from his breaſt in the form of a dove. In the beauty and repoſe of the figure there is nothing human but the outward form, no paſſion is expreſſed, only infinite goodneſs."

Signor Migliarini aſcribed it to Mino da Fieſole; but it appears to the writer to have more reſemblance to the works of Benedetto da Maiano, and, in any caſe, to be by the ſame hand as the previous work, (ſtatuette of St. John the Evangeliſt, No. 7625.) It muſt have been the *lunette* of a ſmall private altar-piece or devotional tablet, and was originally painted in proper colours.

7603.

LUNETTE, baſſo-relievo, in terra-cotta. Florentine work; circa 1480. Width 2 feet 10 inches, height 11¼ inches. (Gigli-Campana Collection.)

The Eternal Father in clouds, in the act of benediction, a draped flying angel on each ſide. Although this *lunette* is aſcribed by Signor Migliarini to Lorenzo Ghiberti, there can be little doubt that it is by the ſame hand as the two preceding ſpecimens.

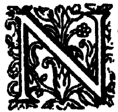
NOTICE OF THE MAIANO FAMILY.

GIULIANO DA MAIANO, born 1432, died 1490; Benedetto, born 1442, died 1498; and Giovanni, born —, died 1480.

The three Maiani have a ſpecial reputation as architectural or ornamentiſt ſculptors; their celebrity was firſt acquired as artiſts in *intarſiatura*, or inlaid wood-work, which was ſo popular a ſpeciality in Italy towards the middle of the 15th century; and it is evident, from many indications in Vaſari, that their labours in this direction, and in wood-carving in general, were not excluſively confined to works of an architectural or monumental nature; that, not only did they undertake the ſplendid fittings of the choirs and ſacriſties of churches, the inlaid doors of palaces and council-chambers, but that even the carved and inlaid cheſts, the chairs, mirror-frames, bedſteads, &c. of this truly magnificent age, were not thought beneath their concern. The Maiani, however, were not the leſs capable of working in marble, and they were in every reſpect in as great repute as "high art" ſculptors, if we may ſo phraſe it, as any of their contemporaries. It is evident that the brothers frequently worked in common, a habit which,

although, as in the cafe of the Della Robbia, it refulted in the eftablifhment of a general family ftyle, renders it, on the other hand, very difficult to difcover and retain in mind individual peculiarities or manerifms. From all accounts Benedetto was the moft eminent of the three, efpecially as a fculptor; Giuliano feems to have been more particularly an architect; whilft of Giovanni little or nothing is feparately recorded.

The Principal Works of the Maiano Family extant are the following.



APLES. Portions of the fculptures of the portal or triumphal arch of the Caftel Nuovo; afcribed to Giuliano.

—— Marble altar with relievo of the Annunciation. Church of Monte Oliveto. The work of Benedetto alone. (After 1492.)

Florence. *Armarj* or *fcaffali*, wooden preffes inlaid with *intarfia* work; in the facrifty of the Duomo; joint productions.

—— Marble architrave of the door of the audience-chamber in the Palazzo Vecchio (ftill *in fitu*), and the ftatuette of San Giovanni, formerly belonging to this work, (now in the gallery of the Uffizj;) alfo a joint work, executed 1475-1481.

—— Marble pulpit in Santa Croce, afcribed by Vafari to Benedetto, and doubtlefs his greateft work. (1474.)

Gallery of the Uffizj. Buft of Pietro Mellini, by Benedetto. (Dated 1474.)

—— Buft of Giotto in the Duomo, by Benedetto. (1490.)

Tomb of Filippo Strozzi in Santa Maria Novella, by Benedetto. (1493.)

Faenza. Marble altar and fhrine of San Savino in the Duomo.

Prato. Road-fide oratory, called the "tabernacolo dell' Ulivo," containing a marble altar, the joint work of the three brothers, executed at their own expenfe, on their own property. (1480.)



SCRIBED to Benedetto da Rovezzano; circa 1480-90—1550-60. Circular medallion, containing a female buft, in full relief, in a concave or hemifpherical recefs. In enamelled terra-cotta. Diameter 2 feet 2 inches.

This medallion was recently brought from the ſtore-rooms of Hampton Court Palace, where it had lain for a long period. It repreſents an heroic perſonage, it may be Cleopatra or Zenobia. The head is encircled by a laurel-wreath, and the buſt or drapery, enriched with elaborate ornaments, enamelled in orange or gold colour. The head itſelf is in white enamel, and the background in black or dark purple, (manganeſe colour.)

This intereſting work is probably the only example, now extant, of the architectural enamelled terra-cotta ſculptures of the Florentine ſchool, which were brought into vogue, both in England and France reſpectively, by Henry VIII. and Francis I. In France, Girolamo della Robbia put in practice the preciſe methods of production and general ſtyle of art of his ſchool and family, and the Chateau de Madrid, near Paris, which he decorated, both inſide and out, with enamelled ſculptures, probably afforded the completeſt illuſtration of the application, on a grand ſcale, of "Della Robbia ware" to architecture ever achieved. A reference to the views and elevations of this celebrated building, given in the work of Philibert de l'Orme, ſhows that medallions with buſts ſimilar in ſtyle to the preſent example were a conſpicuous feature of the deſign. Not a ſingle fragment, however, of theſe ſculptures is now known to be extant.* In England, Hampton Court Palace, the ſo-called "Holbein Gate," at Whitehall, and probably other buildings erected at the ſame time, were enriched with terra-cotta medallions executed by foreign ſculptors.

The only works of the kind which ſtill remain to us are the ſeries of terra-cotta medallion buſts, ſurrounded with rich arabeſque borders, let into the walls of Wolſey's buildings at Hampton Court Palace. Theſe, and the medallion now in queſtion, are obviouſly by the ſame hand, (in all probability that of Benedetto da Rovezzano.) The Hampton Court medallions, eight in number, are the remains of a ſeries repreſenting the twelve Cæſars, traditionally ſaid to have been preſented by Pope Leo X, in 1518, to Cardinal Wolſey. This account moſt likely is ſubſtantially correct; at that date Benedetto da Rovezzano was in full occupation in Florence, as a decorative ſculptor, probably well known to Leo X. and all the Medici family, and the gift is juſt ſuch an one as Leo would be likely to make to the great Cardinal, whoſe

* The building itſelf was ruthleſſly deſtroyed during the Reign of Terror in 1793, and the materials ſold to mend the roads. It is ſaid that the contractor who purchaſed them, in his fear leſt the momentary poſſeſſion only of ornamental details, many of which were of an heraldic nature, ſhould afford a poſſible ground of denunciation againſt him as a royaliſt, carefully and punctiliouſly cauſed all the enamelled ſculptures to be broken into ſmall fragments.

palace he doubtlefs knew to be in courfe of erection; for it is obvious that thefe medallions, in red terra-cotta, were expreffly executed to match the brick architecture of the ftructure. Several of the feries were perhaps taken down at the time of Wren's addition to the palace in the time of William III; one of them (probably one of the eight now *in fitu*) is faid to have been recovered during the prefent century from a cottage in the village, where it had been bricked into a garden-wall. Nothing is known, however, of the original application of the prefent enamelled medallion. The writer would fuggeft that it may have been one of thofe formerly in the "Holbein Gate," at Whitehall, pulled down in the laft century. This gate, judging from the engravings of it, was flanked by octagonal turrets, and feems to have had a general refemblance to the Hampton Court architecture; it is faid to have been built of glazed bricks, probably diapered in ornamental patterns, and the elevation difplays feveral medallion bufts inferted into the walls in the fame manner as at Hampton Court. From the fact of glazed bricks being externally ufed in its conftruction, it may be fuppofed that the medallions would be alfo glazed or enamelled like the prefent fpecimen.*

An examination of the glaze and enamel colours of this medallion leads to the belief that it was executed in England; the enamels, though of the ufual ftanniferous compofition, being totally different in quality and general afpect to thofe of the Della Robbia family. The white enamel, in particular, is a far lefs perfect covering than that of the Florentine artifts; it is, in fact, exactly fimilar to the glaze of the ordinary enamelled pottery of England, or Delft, currently manufactured at the fame period, unlike the Della Robbia glaze, which is fo perfectly adapted to the material on which it is applied, that it fcarcely ever cracks or fcales off; that of the prefent medallion is covered with a net-work of cracks, produced by the action of the weather and the unequal expanfion and contraction of the glaze and the terra-cotta body on which it is placed. Moreover, the colours employed, (the ground of the medallion being in black enamel, the ornaments in bright orange,) produce an entirely different effect from the Della Robbia wares, in which the oppofition of blue and white enamels is all but invariable. The adoption of a different fcale of colouring in the prefent inftance, however, was evidently induced by

* Dallaway, Notes to Walpole (ed. Bohn, 1849, vol. i. page 133) fays that four of the "large circular medallions of bufts" from the Whitehall Gate are preferved at Hatfield Peveril, Herts.

different conditions of the materials of conſtruction of the building in which the medallion was to be inſerted, the black ground being intended to match the black-glazed bricks. The ſame conſiſtent adaptation of the colour of the ſculptures to the red brick architecture, has been already noticed in the caſe of the medallions *in ſitu* at Hampton Court, as an evidence that they were ſpecially executed for that building.

It is not unlikely that the execution of theſe medallions for the Cardinal's new palace, was the cauſe of Benedetto da Rovezzano's coming to England. It appears from Walpole (vol. i. page 109), that, ſomewhere betwixt 1524 and 1529, he had taken in hand the execution of Wolſey's celebrated ſepulchral monument at Windſor; and he may even have continued in England till the death of Henry VIII. (1546). During this period, though mainly occupied with this monument which, after Wolſey's diſgrace, the king adopted and continued as his own ſepulchre, he doubtleſs executed many other minor works; and the writer, believing that this medallion and thoſe at Hampton Court diſplay a ſpecific reſemblance to Benedetto's ſtyle, as ſhown in his works in Florence, is led to ſuppoſe that they were executed by him in rivalry of the ſimilar works, which were being produced, on ſo grand a ſcale, for Francis I. by his fellow-countryman, Girolamo della Robbia.

The magnificent bronze tomb, like ſo many other vaſt deſigns of a like nature, being left unfiniſhed at the king's death, was never afterwards taken in hand; and it was finally demoliſhed, and the bronze ſold for old metal, during the civil war in 1646.

The exact date of the birth of Benedetto da Rovezzano is unknown; it was ſomewhere betwixt 1480 and 1490: his death took place, between 1550-60, he having been blind for many years before. Vaſari ſtates that the malady, which ultimately cauſed his loſs of ſight, firſt attacked him in England, and was aggravated by his being obliged to ſtand ſo long near the fire, whilſt engaged in the preparation of bronze caſtings for the king's tomb.

Of his works now extant it is poſſible that the *lavello* in this collection, if it be, as has been ſuppoſed, the one executed for Bindo Altoviti, is one of the moſt important. Others are:—

FLORENCE. Chimney-piece, in *pietra ſerena*, in the Palazzo del Turco, (executed for Piero Franceſco Borgherini.)

——— Church of the Carmine. Marble monument of Piero Soderini.

——— Church of S. S. Apoſtoli. Tomb of Oddo Altoviti.

——— Sta. Maria del Fiore. Marble ſtatue of St. John the Evangeliſt.

Florence. Gallery of the Uffizj. Five baſſo-relievos, executed for the chapel and tomb of San Giovanni Gualberto, church of Sta. Trinità. Begun in 1515, but never actually erected.

6742.

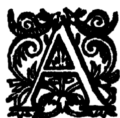
NDREA FERRUCCI. Circa 1440-1520. Altar-piece, in Carrara marble, executed circa 1490. Height 12 feet, width 9 feet.

This work is in three compartments, with its *predella* or *gradino*, and *lunette* (over the centre portion) complete. In the centre diviſion, ſculptured in full relief, is the Rood or Crucifix, with the Virgin, and St. John, and two Angels; and in the ſide compartments, in ſunk niches, lined with red Tuſcan marble, are ſtatues, on a larger ſcale, of St. Jerome and St. Anthony, one on each ſide, with other half-figures of ſaints above them. The pilaſters and architraves betwixt the diviſions, the friezes, arch-bands, cornices, &c. are all decorated with a profuſion of the moſt admirable arabeſque ornaments, ſculptured with great perfection of finiſh. The *predella* forms three compoſitions of numerous ſmall figures in alto-relievo. The centre diviſion contains a repreſentation of the Nativity, with the Adoration of the ſhepherds; and the two lateral ones, events from the legends of the ſaints whoſe ſtatues ſtand over them. On the ſummit of the circular pediment, in the centre, is placed a figure of the infant Saviour; and on each ſide, over the lateral compartments, a ſtatuette of an adoring angel. The entire work is executed in choice and beautiful ſtatuary marble. It remained until a few years ago, together with the *tabernacolo* next to be deſcribed, in its original poſition in the church of San Girolamo, at Fieſole near Florence. The church and conventual buildings attached (the latter long before converted into a villa) having become the property of the Ricaſoli family, on the occaſion of a diviſion of property, theſe ſculptures were removed and depoſited for ſale in the ſtudio of a ſculptor in Florence, from whence they were purchaſed for this Muſeum. Vaſari (Life, vol. viii. page 139) alludes to this altar-piece, and alſo to the ſimilar one which ſtill remains, *in ſitu*, in the Duomo of Fieſole, ſurmounting the high altar, betwixt two flights of ſteps which aſcend to the upper choir. Cicognara (Storia della Scultura, Atlas, Plate 32,) has engraved two of the *predella* ſubjects* and alſo two

* Ibid. text, vol. iv. page 272. "Preſentano queſti due compoſizioni, un Leone che ſe arreſta ſenza apportar nocumento al ſanto, mentre fuggono gli altri fratri ſpa-

flying angels from the upper part. It is a more elaborate and highly-finiſhed, and in every reſpect a more important work than the altar ſtill at Fieſole.

6743.

NDREA FERRUCCI. Marble *tabernacolo* or *ciborio*, in connection with the altar-piece. Height 5 feet 6 inches, width 2 feet 6 inches.

A ſhrine-like frontiſpiece, with a door in the centre; when in its original poſition, affording acceſs to a cupboard in the wall. The original gilt bronze door remains, and is engraved with a half-figure of our Saviour ſtanding in the ſepulchre. Two pilaſters, carved with feſtoons and cluſters of fruit and flowers, flank the ſides and uphold a ſemicircular pediment or *lunette*, in the centre of which ſtands a figure of the infant Saviour, in full relief, ſurrounded by beautiful foliated ornaments. The *tabernacolo* is ſupported beneath on a triangular bracket decorated with an eagle with outſpread wings, and a ſhield of arms, feſtoons, &c. It was alſo brought from the church of San Girolamo at Fieſole, and is executed in the ſame delicate and highly-finiſhed manner as the altar-piece, with the general ſtyle of which it is in ſtrict accordance.

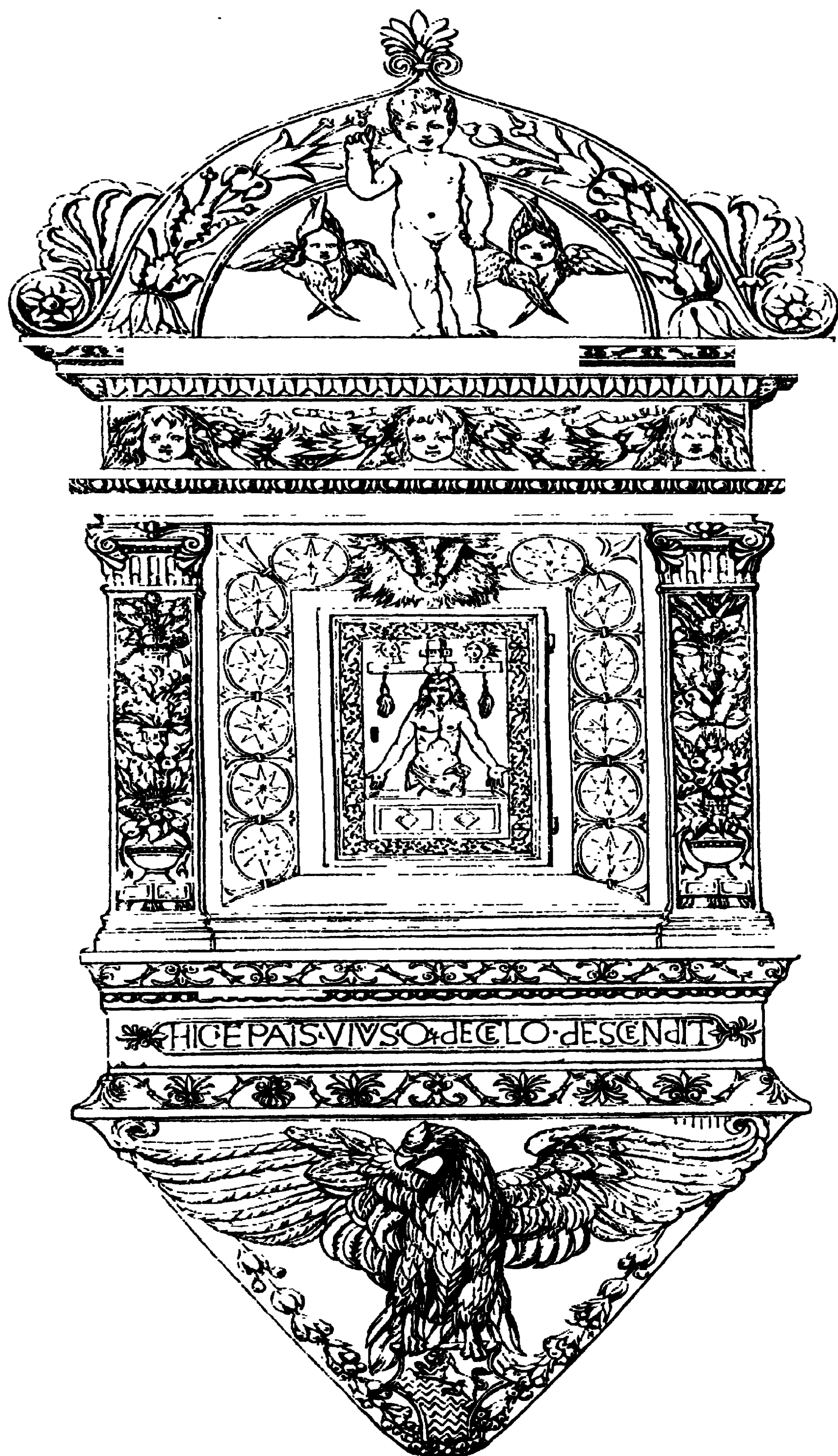
A common poſition, in Italian churches, of theſe ſculptured *tabernacoli* was in the ſacriſty; ſometimes, however, they are found in private or chantry chapels, in which caſe they were let into the wall near the altar. A beautiful ſpecimen, the work of Mino da Fieſole, may ſtill be ſeen, in its original poſition, in one of the chapels of the well-known church of Sta. Maria del Popolo in Rome. Their uſe was to contain the "Pyx," in which the conſecrated wafers were depoſited, and occaſionally relics. (*See Engraving.*)

7359.

ARBLE frieze and *lunette* of a *tabernacolo*. Florentine *quattro-cento* ſculpture. Maſter uncertain. Height, including frieze, 2 feet 1½ inches, diameter of *lunette* 2 feet 1 inch.

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ventati, e il miracolo della Mula inginocchiata davanti il ſacramento, opere ſculpite con infinità eſpreſſione e grazia. Ma chi non direbbe che i due angeli volanti e laterali alla croce non foſſero deſegnati di Michel Angelo, &c. &c."



6743. Andrea Ferrucci. *Tabernacolo in Carrara Marble.*

The *lunette* is filled in with a half-figure of the Eternal Father in the attitude of benediction; whilst the frieze is decorated with cherubim. The style resembles that of Mino da Fiesole or Andrea Ferrucci.

6737.



HE Virgin and Child, with Angels. Alto-relievo, in Carrara marble. Florentine sculpture; circa 1480. Master unknown. Height 2 feet 8 inches, width 1 foot 11 inches.

The Virgin, a three-quarter figure, seen down to the knee, is seated on a chair or throne with the infant Saviour standing in her lap. In the upper part, in the background, are two boy-angels with garlands, sculptured in low relief.

The quaint hard style and individualised types of countenance, seen especially in the heads of the infant Saviour and Cherubim, seem to characterize this relievo as the work of a second-rate Florentine sculptor of the following of Donatello, having considerable leaning to the style of Mino da Fiesole. It is impossible to mistake the hand of this master, which is again seen in the marble next to be described; and a relievo, almost identical in design with the present, is now (1862) in the hands of the Florentine dealer, Signor Gagliardi, having been removed from the staircase of a house in Florence, where the writer saw it two years ago.

The present specimen came from the Palazzo Albergotti at Arezzo, and formerly belonged to a cardinal of that family.

7562.



LTO-RELIEVO, in marble, within a circular-headed panel, by the same hand as the preceding piece. Height 1 foot 11 inches, width 1 foot 2 inches. (Gigli-Campana Collection.)

Half-length figure of the Virgin seated in a chair; the infant Christ, standing on her knee in the act of benediction, holds an apple in his left hand. In the background is a festoon of leaves.

NOTICE OF MINO DA FIESOLE AND ANDREA FERRUCCI.

MINO DA FIESOLE, (born 1400, died 1485,) and ANDREA FERRUCCI, or ANDREA DA FIESOLE, (born about 1440, died 1520,) both came of a race or claſs of ſculptors for which the ancient ſuburb of Florence was long celebrated; theſe men were accuſtomed to work the quarries of black ſtone in the neighbourhood of Fieſole, juſt as at the preſent time a ſchool of artiſt-workmen has ſprung up at the little city of Maſſa-Carrara, working the marble from the neighbouring quarries into an infinity of ſemi-commercial productions for exportation to all parts of the world. The *quattrocento* Fieſolani, however, were famous as ornamentiſts, and their talent in this branch, doubtleſs, rendered the younger and abler of them welcome aſſiſtants to the great Florentine *maeſtri* in their monumental works. Mino da Fieſole belongs to a ſomewhat earlier period than Andrea Ferrucci; he is in every reſpect a better known and more familiar artiſt. Vaſari ſtates that he was a ſcholar and imitator of Deſiderio da Settignano; but it is evident from diſcrepancies in dates, and the general vagueneſs and uncertainty of all his facts concerning both artiſts, that little or no dependence can be placed on this aſſertion; if born in 1400, indeed, as Vaſari ſtates, Mino muſt have been an older man than his ſuppoſed maſter; the preſent collection, unfortunately, does not contain any ſpecimen which could be aſcribed with abſolute certainty to Mino.

With reſpect to Andrea Ferrucci, Vaſari, who was evidently inclined to hold in little eſteem the ſemi-induſtrial art of the Fieſulan ſchool, accords to him leſs than the uſual praiſe. Cicognara, on the other hand, places Andrea on a higher level than even his countryman Mino.* The honourable and reſponſible poſts accorded to Andrea by the magiſtrates of Florence, however, ſufficiently indicate that he was conſidered one of the moſt eminent *maeſtri* of his time. He was a ſkilful architect as well as a ſculptor, and, like ſo many Florentines, exerciſed his art in various parts of Italy, notably in Naples.

* Storia della Scultura, vol. iv. p. 471. "Ma ſe queſto Mino fu eccellente ſcultore, lo fu ben più famoſo ancora e diſtinto Andrea Ferrucci, per quanto ſia del Vaſari reputato fra gl' ingegni mediocri."

PRINCIPAL EXISTING WORKS OF MINO DA FIESOLE.

LORENCE. Santa Croce, in the chapel called " della Novi- marble *tabernacolo.*

Convent of Sto. Ambruogio. Marble *tabernacolo* for relics.

La Badia. Marble relievo of the Virgin and Child.

——————— Circular relievo, Virgin and Child (over the entrance-door).

Tomb of Bernardo de' Giugni.

Tomb of Conte Ugo. (The principal work of Mino, executed 1481.)

Gallery of the Uffizj. Marble buſt of Piero de' Medici.

FIESOLE. In the Duomo. Tomb of the Biſhop Leonardo Salutati.

——— Marble altar-piece.

——— Marble buſt of Rinaldo da Luna, (dated 1461.)

PRATO. Portions of the marble pulpit in the cathedral (two *relievi* repreſenting the ſtory of San Giovanni, 1473).

VOLTERRA. Marble *tabernacolo* in the cathedral.

PERUGIA. Church of St. Piero. Marble altar-piece in the chapel of the Sacrament.

ROME. In the church of Santa Maria ſopra Minerva. Monument of Franciſco Tornabuoni.

——— In the church of Sta. Maria in Traſtevere. Marble *tabernacolo.*

PRINCIPAL WORKS OF ANDREA FERRUCCI NOW EXTANT.

ISTOIA. Marble chapel and baptiſmal font in the church of San Iacopo.

FIESOLE. Marble altar-piece in the Duomo.

FLORENCE. Statue of St. Andrew and buſt of Marſilio Ficino in the Duomo.

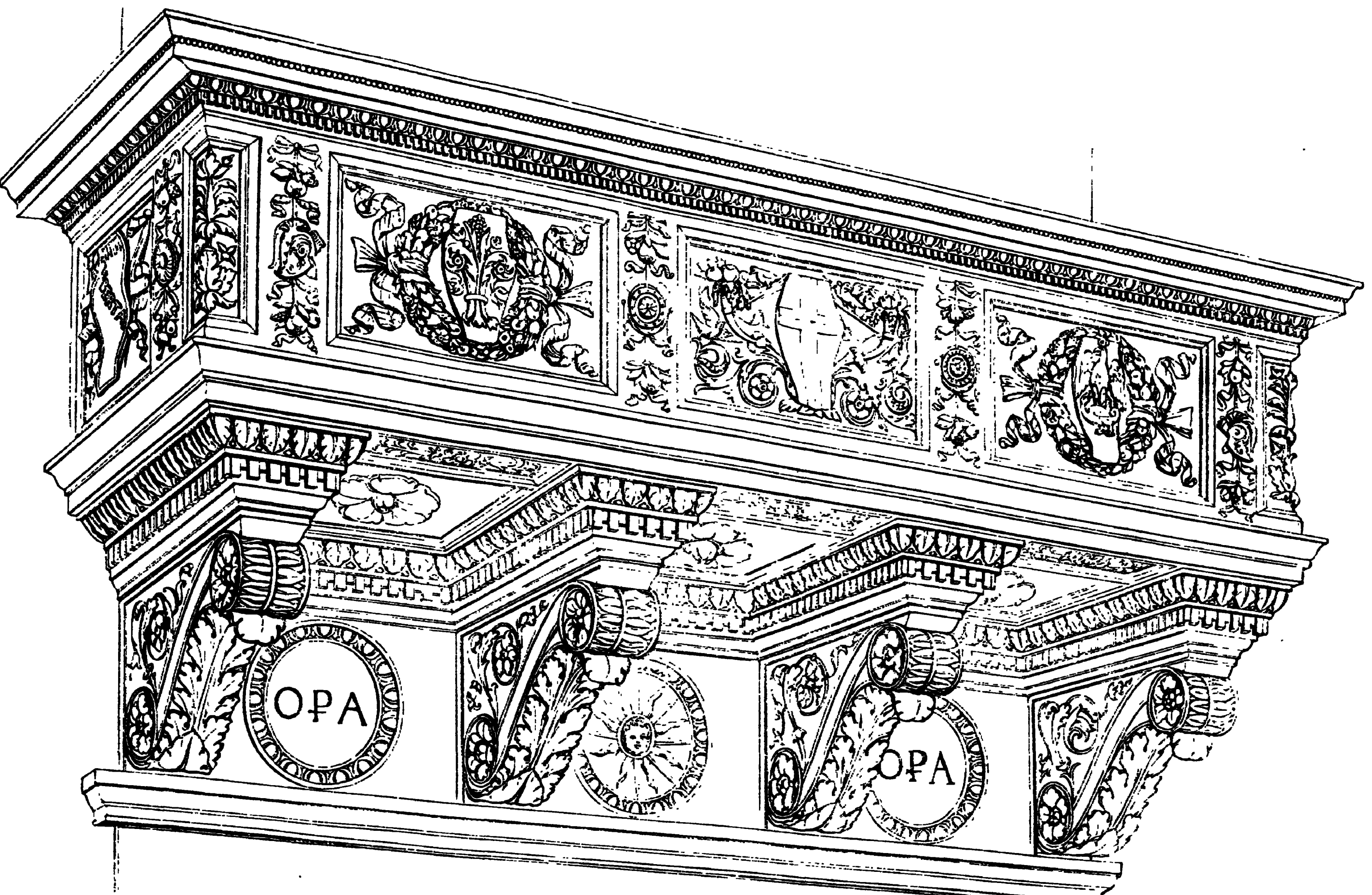
——— Wooden crucifix in the church of Sta. Felicità.

5895.

ANTORIA, or ſinging-gallery, of the conventual church of Santa Maria Novella, Florence. The work of Baccio d' Agnolo; circa 1490-1500. In white marble. Length 16 feet, height 7 feet 6 inches, projection from the wall 5 feet.

This gallery is an elaborate architectural ſtructure, forming an oblong rectangular projecting balcony, ſupported on four maſſive brackets, or truſſes, and crowned by a bold cornice. The front is divided into three ſquare ſunk panels by upright pilaſters, four in number, in each of which is a pendant ſtring of trophies of arms and arabeſques. A panel, ſimilar to thoſe in front, fills each end of the gallery. The decoration of theſe panels conſiſts of large ſhields of the ſhape uſually called a "*teſta di cavallo*," ſurrounded with finely-executed wreaths of foliage, arabeſques, foliated ſcroll-work, &c. The devices on them are the various arms or *impreſi* of the Florentine republic, viz. (on the ſhield at the end, left hand), a bend, with the motto "Libertas" cut in relief, (in front, the firſt on the left,) a richly foliated Florentine *giglio* or fleur-de-lys; (in centre) a St. George's croſs; (on the right) a ſpread-eagle ſtanding on a dragon; and (in the end compartment on the right) a device of three flowering lily-branches tied together by a label-ſcroll. The brackets are ornamented with large acanthus-leaves and beautiful arabeſque ſcroll-work, whilſt a ſyſtem of elaborately-carved mouldings ſurrounds them in the upper part, at their juncture with the body of the gallery. The under ſide of the *cantoria*, betwixt the brackets, is ornamented with ſunk moulded coffers, each containing a large roſette carved in very high relief, and the lining of the wall, at the back, is filled in with three circular medallions, in the ſame marble as the reſt of the work, detached on a ground of black ſtone or *pietra paragona*. The medallion in the centre bears a cherub's face ſurrounded with flaming rays, and each of the two ſide ones contains the monogram "O P A," which is that of the *opera* or *operai di Santa Maria del Fiore*, the "board of works" of the ancient republic; indicating that the gallery was executed by the orders and at the coſt of the State.

This work was the organ-gallery of the church of Santa Maria Novella, and was originally placed in the choir at about the ſame height from the ground as at preſent. Marble ſinging-galleries of this type are ſtill to be found in their original poſitions in many Italian churches. One of the moſt beautiful and moſt familiar to travellers is that in the Siſtine chapel in Rome; and whoever has heard the ſublime *miſerere*, or the Chriſtmas-Eve ſervices, ſung from it, will have doubtleſs retained a vivid impreſſion of the deſtination of ſuch works as the preſent. The two ſeries of relievos by Donatello and Luca della Robbia, previouſly mentioned in this catalogue, viz. the dancing-children and the ſinging-boys of the gallery of the Uffizj, were originally the frontals of two galleries of ſimilar conſtruction to the preſent.


OPA
OPA

The removal of this work, at the present day, from so renowned an edifice as the church of Santa Maria Novella, should perhaps be explained, both because the fact itself is much to be regretted, and also in vindication of the action of this Museum in making the acquisition.

The monks of Santa Maria Novella are a wealthy confraternity, one of their principal sources of revenue being the celebrated *spezieria*, or establishment for the sale of drugs, which they have maintained in great efficiency from time immemorial. The present head of this portion of their establishment, Fra Damiano Beni, a wealthy ecclesiastic, in the year 1859 seems to have conceived the project of devoting his fortune to the renovation of the interior of the church, a task which, with the consent of the grand-ducal government, was in consequence entrusted to the architect Signor Cavaliere Enrico Romoli. The body of the church is a vast structure, originally erected in the 13th century; but in the course of ages the interior had become literally encrusted with additions of every date and period, which, nevertheless, greatly added to the interest of the edifice viewed as illustrating the history of art and archæology. The most important alterations had been made by the celebrated Giorgio Vasari, who, towards the middle of the 16th century, remodelled the nave, and in particular erected a series of very elaborate carved wooden altar-pieces in each of the side aisles. This series, taken in connection with the rest of his additions, formed one of Vasari's most important works as an architect; and, even had they been works of far less merit, they would seem to have deserved careful consideration at the hands of the inhabitants of that city, whose ancient glories Giorgio Vasari perhaps did more to illustrate and commemorate than any other man. There was, however, scarcely any part of the inner surface of this church which had not a special interest of some kind or other; all its well-known details had not only become endeared to the inhabitants of Florence, but were also singularly interesting to strangers. Unfortunately, the effect of Fra Damiano Beni's mistaken liberality has been to sweep the greater part of these away; a *tabula rasa* was literally made of the whole of the interior, and a series of "*restauri ed innovazioni*," as they are complacently termed in a pamphlet just issued, was forthwith commenced. The idea of the architect was nothing less than to remodel the whole of the interior in the style of the 13th century, and amongst the decorative constructions condemned as incompatible with this design, was the present beautiful *cantoria*, which accordingly was pulled down and sold, for less than the value of the marble, to Signor Freppa, a Florentine dealer. The ill-judged nature of all the

proceedings will be ſeen from the following facts, amongſt many others. Firſt, as regards the altar-pieces by Giorgio Vaſari; theſe were elaborate architectural ſtructures forming the ſhrine-work or framings of a ſeries of large oil pictures, nearly all by Florentine artiſts of the middle of the 16th century, ſo that both the pictures and their framing were perfectly in keeping with each other; nevertheleſs, incredible as it may ſeem, theſe altars were diſmantled and re-erected at a great expenſe in ſtone, in a pſeudo-Gothic ſtyle, ſuppoſed to be in the original character of the church, the large ſquare pictures being again inſerted in them. The reſult, as might be expected, has been an incongruous medley, the ſhape and proportions of the pictures, and their ſtyle of art, being as completely out of character with the new erections as they were in keeping with their original ſurroundings. The treatment of the *cantoria*, however, was ſtill worſe; although a ſubſtantial ſtructure, in every reſpect convenient and indiſpenſable, as before, for the daily ſervices of the church, and known to be an important and authentic work of one of the greateſt of the Florentine ſculptor-architects of the revival, the ſingle fact of its being of a later time than the church was the cauſe of its diſmiſſal. It was accordingly diſplaced; and a new one of preciſely the ſame dimenſions and very ſimilar appearance, with the important exception that all the graceful and beautiful details of the original were replaced by cold and lifeleſs imitations of the ornamentation of the 13th century, was executed at a great coſt in ordinary Florentine black ſtone; the original being in white marble.

The writer, on his arrival in Florence in March, 1859, having been informed of theſe proceedings, obtained admiſſion to the church, and ſucceeded in purchaſing the *cantoria* for the Muſeum as it lay diſjointed on the pavement.

The ſpecial vocation of Baccio d' Agnolo (born 1460, died 1543) was that of an architect and ornamentiſt ſculptor. His works are to be ſeen in the many palaces and villas which he erected in Florence and the environs. One of them, the Palazzo Bartolini, now the Hotel du Nord, in the Piazza Sta. Trinità, from its elegant and characteriſtic ſtyle, and conſpicuous poſition, will probably be familiar to moſt travellers. Vaſari alludes to his having executed the ornaments of the organ at Sta. Maria Novella; and, as he mentions the work in the beginning of the life of Baccio, it is to be preſumed that it was executed early in his career, *i.e.* before the end of the 15th century. (*See Engraving.*)



Obſervations on various Minor Works of Florentine Quattro-cento and Early Cinque-cento Sculpture.

THE ſculptors of Florence gave to the world, and particularly to their own fellow-citizens, an infinite variety of works of a trivial or occaſional nature only, the majority of which have long ſince periſhed; in ſome caſes, indeed, leaving not a veſtige behind of modes of art followed for long periods by entire families of artiſts. It is, therefore, in the pages of the earlier writers on art and local chroniclers, that information on a multitude of minor arts and paſſing faſhions, often the vehicles for the moſt exquiſite productions of genius, is mainly to be ſought. The love of art innate in the Florentine people, their clanniſh attachment to old family uſages, and their habits of hoarding relics of the paſt, have neverthelefs preſerved to us a greater number and variety of the leſſer productions of early art, than are perhaps to be found in any other city. Florence is ſtill, therefore, a mine of wealth to the ſtudent, whoſe reſearches, ſyſtematically continued on the ſpot, will yet be rewarded by moſt intereſting and often practically important diſcoveries. The palaces of the city and the country villas, with which the beautiful environs are ſtudded over, ſtill doubtleſs contain, in their lumber-rooms and half-furniſhed ſaloons, many works of great intrinſic and hiſtorical value;—caſts, models, fragments and disjointed details of an infinite variety of decorative productions may be there, the precious and often moſt ſuggeſtive labours of the greateſt artiſts of the modern world, which having delighted their own age, now, like the buried relics of claſſical antiquity, call to us to loſe no time in reſcuing their laſt veſtiges from oblivion. It is on the occaſion of

the ſale or renovation of theſe ancient houſes, and of the palaces within the city itſelf, that ſuch works, ſtill from day to day, fall into the hands of the "*ſenſali*" or tribe of ſmall dealers who conſtitute a complete claſs of the population.

The minor works of ſculpture of moſt frequent occurrence in Florence are, in the firſt place,—

Portrait buſts in terra-cotta, and ſimilar buſts of ſaints, generally of San Giovanni (the patron ſaint of the city), and buſts of our Saviour.

Theſe conſtitute of themſelves an entire claſs; of the portrait buſts this collection contains ſeveral admirable ſpecimens, (ſee Nos. 7588 to 4906, &c.) The faſhion for theſe ſeems to have come into vogue ſhortly before the middle of the 15th century; doubtleſs it was greatly the reſult of that enthuſiaſtic imitation of antiquity, which was the main-ſpring of the revival of art at this period. It is poſſible, indeed, that in theſe buſts we have the moſt perfect reproductions of the *imagines* or anceſtral effigies of the ancient Romans. A preciſely ſimilar feeling ſeems to have prompted their production in both epochs; at all events we have in them ſome of the very earlieſt portraits of modern times, and the great citizens of the republic, the friends and companions of Coſimo and Lorenzo, ſtill live in theſe ſtriking preſentments. Vaſari records of Verrocchio * that he was among the firſt who executed portraits of this kind, and in particular who practiſed the art of taking plaſter caſts from the faces of dead perſons; and it ſhould be obſerved that many of theſe buſts ſhow evident traces of having been directly baſed on caſts ſo taken, the features being afterwards ſkilfully retouched and literally *enlivened* in the ductile clay, evidently by ſculptors of great talent. Nearly all ſeem to have been painted in exact imitation of life. The ſame artiſts doubtleſs alſo produced the waxwork portraits (*voti*) ſo frequently preſented to churches and ſhrines as thank-offerings, or in remembrance of eminent perſons deceaſed. Vaſari even records the name of one of theſe artiſts, Orſino, *ceraiuolo* or waxwork figure-maker, and in alluding to his works evidently counts him as an artiſt of talent, worthy to rank with ſuch men as Verrocchio, with whom indeed he was in intimate alliance.

The cuſtom of depoſiting waxwork and wooden images of dead

* Vol. v. p. 152. "Dopo, ſi cominciò al tempo ſuo a formare le teſte di coloro che morivano, con poca ſpeſa; onde ſi vede in ogni caſa di Firenze, ſopra i cammini, uſci, fineſtre e cornicioni, infiniti di detti ritratti, tanto ben fatti e naturali, che paiono vivi. E da detto tempo in qua, ſi è ſeguitato e ſeguita il detto uſo, che a noi è ſtato di gran commodità per avere i ritratti di molti, che ſi ſono poſti nelle ſtorie del palazzo del Duca Coſimo. E di queſto ſi deve certo aver grandiſſimo obligo alla virtù d'Andrea, che fu de' primi che cominciaſſe a metterlo in uſo."

perſons in churches and other localities was an almoſt univerſal one in the middle ages, and down even to a comparatively recent period. It is perhaps not generally known, that, within the laſt few years, a number of effigies of this deſcription were preſerved in Weſtminſter Abbey, and poſſibly are there now.*

The numerous buſts and ſmall ſtatuettes of St. John the Baptiſt, ("San Giovannino,") as they were in conſtant demand, were current objects of production with even the greateſt ſculptors of the day. Even here, however, an intereſting cuſtom may be traced; it evidently became a received habit to reproduce the beautiful faces of the young boys of the Florentine families in theſe ſacred images, (ſee Nos. 7545, &c. in this Collection,) and an admirable example of this nature may be ſeen in Donatello's beautiful marble buſt of St. John, in the Caſa Martelli, which was a portrait of the ſon of the artiſt's patron and benefactor Roberto Martelli.

The buſts of our Saviour, alſo ſo numerous, are perhaps generally of a rather more recent date, and one occaſion of their becoming unuſually popular is known and is extremely intereſting.†

Another claſs of objects of ſculpture, of a cheap and popular kind, yet remains to be alluded to, viz. that of the numerous bas-reliefs of the Virgin and Child and other religious ſubjects in plaſter, *geſſo-duro*, or ſtucco, executed as aids to private devotion. Theſe were ſimply caſts

* The waxen image of Frederick the Great, dreſſed in the clothes he wore when alive, and ſurrounded with all his familiar objects of uſe, ſtill preſerved in the Muſeum at Berlin, is another example which occurs to the author.

† During the popular exaltation which reigned immediately previous to the ſiege of Florence (in 1528) the Council of the reſtored republic ſolemnly proclaimed our Saviour Chriſt, Prince and Protector of the Florentine State; and in the devotional frenzy which enſued, every proprietor of a houſe haſtened to procure a buſt or image of our Saviour, which he placed over the door or in ſome other conſpicuous poſition. The artiſts of the city outvied each other in the production of theſe images, and even to this day, buſts of Chriſt may be ſeen on more than one ancient Florentine houſe. Napier, ("Florentine Hiſtory,") ſays, that "Niccolo Capponi when he was Gonfaloniere (1527), in order to conciliate the "Frateſchi," whoſe great prophet (Fra Bartolommeo da Faenza) had recommended it, propoſed that Jeſus Chriſt ſhould be elected King of Florence." See alſo Segni, lib. i. p. 69:—"Pero ottenne prima nella ſegreta pratica, e di poi nel Conſiglio Grande una provviſione, nella quale il popolo Fiorentino con ſolenni giuri, e col partito s' eleſſe Criſto Figliuol di Dio per ſuo Re, e coſi fu ſcritto ſopra la porta del Palazzo,—JESUS CHRISTUS REX FLORENTINI POPULI S. P. DECRETO ELECTUS. Imitando in ciò un' azione di Fra Girolamo Savonarola, che in una ſua predica tenuto in gran fervore, fece gridare a tutto il popolo, Criſto per Re del popolo Fiorentino, ad eleggerlo per ſuo ſignore particolarmente." Varchi, lib. v. p. 53, tells us that Capponi was influenced "o perſuaſo dai frati di S. Marco co' quali egli ſi tratteneva molto, o piuttoſto per guadagnarſi la parte frateſca, la quale non era piccola nè di poca riputazione." See alſo Pitti, lib. ii p. 152; Cambi, tom. xxiii. pp. 5-11; Nardi, lib. viii. p. 340; Nerli, lib. viii. pp. 169, 70; Siſmondi, vol. xii. p. 14.

from famous originals in marble, terra-cotta, bronze, &c. hardened by various methods, and almoſt invariably brilliantly painted in proper colours. Theſe works, though certainly leſs important than the original relievos, have now a far greater relative value than at firſt, becauſe the greater number of the originals from which they were taken have periſhed. Many of theſe relievos, moreover, were obviouſly retouched by their authors, being in fact originally iſſued by them as a ſpecies of cheap edition of their works. Nos. 5767, 5768, and 7622 are good examples of this kind; in No. 5767 the ancient rather gaudy painting in diſtemper is preſerved. With reſpect to the colouring of ſculpture, which was ſo freely and extenſively practiſed in the 15th and 16th centuries, notably by the Florentine artiſts, it ſeems certain that almoſt every work in terra-cotta or *geſſo* was ſo embelliſhed; indeed the natural ſurface of terra-cotta was evidently deemed by them inſufferably crude and unſeemly, tolerable only in the mereſt artiſt's ſketches, preſerved in ſtudios or the cabinets of the curious.

With reſpect to the mode or ſtyle of applying colours—this in our own day vexed queſtion—was by no means a difficulty with the *quattrocentiſti*, and the timid tentative eſſays of modern ſculptors would never have ſatisfied the ſimple and more poſitive taſtes of former times. Statues and relievos were in fact habitually painted with the ſame brilliant and deciſive colouring as contemporaneous diſtemper pictures; draperies and backgrounds, even in works of the very loweſt relief, being grounded in unbroken maſſes of pure colour, which at firſt ſight ſeems utterly barbarous, but which the eye ſoon accuſtoms itſelf to, and learns even to enjoy as a relief from the coldneſs and poverty of aſpect of the crude vehicle. Even marbles were often brilliantly coloured, whilſt relievo ſubjects, in every material, were as a rule almoſt always picked out with gilding. It is to be obſerved, however, in reference to this queſtion, that ſome allowance ſhould perhaps be made for the fact that all works in relief, from the prevalence of brilliant ſunlight in Italy, were habitually ſeen under more favourable conditions than in this country, the crudity of the ſuperadded colours being modified and dominated by the force of light and ſhade of the relievo itſelf, to a degree ſeldom ſeen in the diffuſed and colder light of more northern latitudes. With reſpect to the coloured works in extremely low relief, in which, when viewed in a diffuſed light, ſcarcely anything but crude patches of colour could have been viſible, it may be obſerved that ſuch productions were moſt frequently ſuſpended in dark corridors, &c. with a votive lamp conſtantly burning directly under them, the light from which, illuminating them

at an acute angle from beneath, gave ſurpriſingly forcible and truthful effects of light and ſhade to what, under other conditions of lighting, would have been little better than mere blank ſurfaces.

7588.

LIFE-SIZED Florentine terra-cotta portrait buſt. *Quattro-cento* period. Sculptor unknown. Height 1 foot 8½ inches. (Gigli-Campana Collection.)

A very aged man wearing a cap with long falling folds of cloth or lappets, a faſhion of coſtume to be ſeen in many Florentine freſco pictures, dating towards the middle of the 15th century. It was probably originally moulded on a caſt of the head taken after death. It was obtained, together with No. 7587, from the Capponi villa at San Frediano, where it was preſerved in the library, and is moſt likely the portrait of ſome one of that family.

4906.

LIFE-SIZED Florentine terra-cotta buſt. *Quattro-cento* period. Height 1 foot 8 inches.

An aged bald-headed man, clad in a ſimple jerkin or doublet fitting tight round the throat; probably, like the preceding ſpecimen, baſed on a caſt taken after death.

7621.

FLORENTINE terra-cotta portrait buſt. *Quattro-cento* period. Height 1 foot 11 inches. (Gigli-Campana Collection.)

This ſtriking and life-like buſt repreſents a middle-aged man of a ſhrewd, intelligent expreſſion, wearing the uſual tight-fitting doublet, and a felt-cap or *beretta*.

There can be little doubt that it was modelled directly from the life; it is juſt ſuch a work as may have proceeded from the hand of Andrea Verrocchio. There are, however, not ſufficient indications of individual ſtyle to enable it to be aſcribed to any particular maſter. This buſt, like the others, has originally been carefully painted to imitate nature.

4599.

IFE-SIZED Florentine terra-cotta buſt. *Quattro-cento* period. Height 1 foot 10 inches.

A monk, ſaid to be the celebrated Dominican friar, Girolamo Savonarola. To the many portraits of Savonarola, in contemporary medals, gems, and pictures, this terra-cotta, apparently taken from life, may with good reaſon be added. The various portraits alluded to, all executed either during his lifetime or ſhortly after his execution (1498), differ very conſiderably from each other. The preſent buſt, at all events, has much reſemblance to the medal by Andrea della Robbia.

7587.

LORENTINE terra-cotta portrait buſt. Circa 1500-20. Height 1 foot 10 inches. (Gigli-Campana Collection.)

This buſt is of rather more recent date than the majority of the ſimilar terra-cottas. From the coſtume and general ſtyle of the work it muſt be referred to the firſt quarter of the 16th century. It was apparently modelled from the life and repreſents a young man with ſhort beard, whiſkers, and mouſtache, wearing a looſe doublet or caſſock and a flat felt-cap.

It was obtained by Signor Gigli from the library of the Signori Cap poni at San Frediano, and probably repreſents ſome member of that ancient family.

7589.

IFE-SIZED terra-cotta portrait buſt of a man wearing a broad-brimmed hat or cap. Florentine ſculpture; circa 1520. Height 1 foot 9½ inches. (Gigli-Campana Collection.)

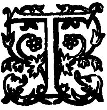
Stated (it is not known on what authority) to be a portrait of "Michele de Lando."

7580, 7581.


WO life-fized terra-cotta bufts. Florentine fculpture; circa 1500. Height 1 foot 10 inches. (Gigli-Campana Collection.)

Signor Migliarini afcribed thefe heads to Giovanni Gonelli, il cieco da Gambaffi, (1610-1665;) they are, however, apparently a hundred years earlier in date than his time, and have more of the manner of the later Della Robbias; they are probably intended as heads of the fhepherds, fuch as would have been introduced in a large altar-piece of the *prefepio* or adoration.

4600.


ERRA-COTTA buft, (larger than life,) an ideal head of an aged man. Florentine fculpture; circa 1500. Height 1 foot 8 inches.

The auftere character and expreffion of this head are very ftriking. It is poffible that it may have been intended for a St. Jerome in penitence. There is no clue to the author; the character and general expreffion of the head ftrongly refemble fimilar imperfonations in defigns of Leonardo da Vinci.

1085.


LORENTINE terra-cotta buft of St. John the Baptift, (San Giovanni,) fmall life-fize. Period of Donatello. Height 1 foot 7 inches.

The emaciated features, expreffion, and general ftyle of this buft fhow an evident ftudy of the famous wooden ftatue of the Magdalen by Donatello in the baptiftery of San Giovanni. It is by a hand fcarcely inferior in power to that of the great mafter himfelf.

6819.


LORENTINE terra-cotta buft of San Giovanni. Period of Donatello. Height 1 foot 6 inches.

4496.

IFE-SIZED Florentine terra-cotta buſt of the infant St. John (" San Giovannino "); 15th century. Sculptor unknown. Height 10 inches.

This coarſely-executed but life-like buſt was probably moulded directly from nature: repetitions of it exiſt. The ancient wooden baſe or pedeſtal, which ſtill remains, illuſtrates the ſimple yet appropriate ſtyle in which theſe terra-cottas were originally mounted. The familiar diminutive "San Giovannino," applied by the Florentines to all theſe youthful buſts of their favourite ſaint, is particularly appropriate to this childlike ſpecimen.

7545.

LORENTINE terra-cotta buſt of San Giovanni. Small life-ſize. *Quattro-cento* period. Height 1 foot 4 inches.

Apparently a portrait of ſome handſome Florentine youth.

4485.

IFE-SIZED Florentine terra-cotta buſt of a boy or young man of fourteen or fifteen years old. Probably a San Giovanni. Date circa 1490. Height 20 inches.

4497.

IMILAR life-ſized Florentine terra-cotta portrait buſt of a young man, but probably intended for a San Giovanni; circa 1490. Height 16 inches.

7584.

IFE-SIZED terra-cotta buſt of Chriſt. Florentine ſculpture; circa 1528 (?). Height 1 foot 8 inches. (Gigli-Campana Collection.)

This is perhaps one of the bufts executed previous to the fiege, under the revived republic. (See notice, ante, p. 97.)

6862.

IFE-SIZED Florentine terra-cotta buft of our Saviour; circa 1500-30 (?). Height 1 foot 8 inches.

With fome reminifcences of Andrea Verrocchio's popular Floren tine type, this buft is, neverthelefs, apparently the work of a weaker and later hand than his.

7245.

IFE-SIZED marble buft of Chrift, with a wreath of corn-ears round the head. *Cinque-cento* fculpture. Height 1 foot 1 inch.

This buft, which was probably fculptured during the firft quarter of the 16th century, has been afcribed to Baccio Bandinelli, and it is not improbably an early work of his, fculptured from a block of marble of a fize fomewhat inadequate to the proportions of the head.

7602, 7402.

WO Florentine terra-cotta ftatuettes of David, by the fame unknown mafter; circa 1490.

In No. 7602 (from the Gigli-Campana Collection), the victorious hero, habited in a richly-ornamented cuirafs, ftands in a graceful attitude with the head of the giant on the ground beneath his feet; in his right hand he grafps the falchion with which he has fevered the head of Goliath, and in the other, which refts on his hip, he holds a ftone. The height of this ftatuette is 19 inches.

No 7402 is fubftantially the fame figure; it is, however, confiderably fmaller (its height is 17 inches), and it is different in feveral particulars. The head, in the firft place, is in a different movement, and the features are varied; the left leg is fomewhat raifed and the knee bent, the foot refting on the head of Goliath, which is again altogether different from that of the preceding work. The *torfo* and arms of the figure are, on the contrary, exactly fimilar, although proportionately

reduced in fcale. It is very interefting to mark the procefs which has been followed in the production of the fmaller *replica*. The rich arabefque ornaments of the cuirafs, which are fubftantially identical in both works, prove that the artift availed himfelf of a well-known natural law in the reduction of the firft ftatuette to fmaller dimenfions. He obvioufly made a mould from it, and in the mould formed his fecond figure in the moift clay, making all the various alterations, already alluded to, during the procefs of finifhing up the work. Now it is a well-known property of clay to contract when fired, the diminution, in ordinary terra-cottas of this kind, being as much as one-fixth or one-feventh of the entire bulk, (about the proportion in the prefent inftance,) fo that when the clay model, firft carefully dried in the fun, was ultimately baked in the furnace, a confiderable and exactly proportionate diminution in every part took place, the height alone of the prefent figure being reduced, as we fee, from 19 to 17 inches.*

The fculptor of thefe ftatuettes feems to have had a fpecialty for works in terra-cotta on a fmall fcale; the group next to be defcribed and the fmall buft of San Giovanni (No. 7616) are evidently from his hand, and the writer has noticed elfewhere, at different times, feveral fimilar productions. There is a certain refemblance in the graceful defign and fentiment of his ftatuettes to the works (in painting) of Lorenzo da Credi. The fame fomewhat feminine elegance of type of the heads, and pure and candid expreffion, fo noticeable in the admirable pictures and drawings of that great artift, feem very perceptible. It is needlefs to obferve that there is nothing extraordinary in the works of an eminent painter, in this great age, influencing the contemporary productions of minor artifts in the fifter vehicle.

The remains of the original painting are ftill perceptible on thefe ftatuettes.

* It may not be generally known, that this was the procefs followed in the reduction of the Wedgwood-ware relievos. The fame cameo relievos, precifely identical in defign, are found of a great variety of fizes; figures, originally modelled four or five inches high, being often brought down, through a great number of intermediate fizes, to one inch or even lefs, for, of courfe, there is no limit to this procefs of fyftematic reduction by moulding and remoulding.

4230.

FLORENTINE terra-cotta group of three ſinging Angels. By the ſame hand as the preceding ſtatuettes; circa 1490. Width of the group 14 inches, height 12 inches.

Three draped angels, kneeling on clouds, hold in their hands a label-ſcroll, ſuppoſed to contain the muſical notes from which they are ſinging. The beautiful heads, full of religious ſentiment, and the truthful attitudes of theſe figures, are at variance with the coarſe execution of the draperies, hands, &c. It is probable that this terra-cotta, like No. 7402, was a repetition of ſome other original model, the heads being taſtefully retouched by the maſter himſelf, whilſt the execution of the reſt of the group was entruſted to an inferior hand. It was originally painted, and moſt likely formed part of a compoſition of the Nativity, being the group of angels conventionally placed in the upper part of the compoſition, ſinging the *Gloria in excelſis*.

7616.

FLORENTINE terra-cotta buſt of St. John the Baptiſt. *Quattro-cento* ſculpture, by the ſame hand as the three previous ſpecimens. Height 7¾ inches. (Gigli-Campana Collection.)

An unuſually diminutive example of the numerous Florentine buſts of San Giovanni. It is intereſting, moreover, from its retaining its original wooden pedeſtal.

7654.

FLORENTINE terra-cotta ſtatuette of St. Sebaſtian; circa 1490. Height 2 feet 7 inches.

The ſaint is repreſented as a young man, in antique Roman coſtume with a richly-ornamented cuiraſs; he is, as uſual, bound to the trunk of a tree, the right arm tied behind him, the left raiſed over his head and tied to a branch of the tree. The remains of the original painting are viſible.

7604.

FLORENTINE terra-cotta ſtatuette. *Quattro-cento* period. Height 2 feet 3 inches. (Gigli-Campana Collection.)

St. Catherine holding in her hand a wheel, (the emblem of her martyrdom.)

7618.

FLORENTINE terra-cotta ſtatuette. *Quattro-cento* period. Height 2 feet 4 inches. (Gigli-Campana Collection.)

Saint Sebaſtian, a nude figure, bound to the trunk of a tree.

This and the preceding ſtatuette may perhaps be by the ſame hand. They were both originally painted in proper colours.

7575.

FLORENTINE terra-cotta ſtatuette. *Quattro-cento* period. Height 1 foot 9 inches. (Gigli-Campana Collection.)

The young St. John the Baptiſt ſeated on a rock.

7658.

FLORENTINE terra-cotta ſtatuette; circa 1500-20 (?). Height 2 feet 1 inch.

Standing draped figure of a female ſaint.

7583.

FLORENTINE terra-cotta ſtatuette. *Quattro-cento* period. Height 1 foot 8 inches. (Gigli-Campana Collection.)

A kneeling figure of St. John the Baptiſt.

7403.



T. JOHN the Evangeliſt, ſtanding in an attitude of grief. Statuette, in terra-cotta. Florentine ſculpture; circa 1500. Height 16 inches.

This ſtatuette of St. John, together with a correſponding one of the Virgin, appears originally to have accompanied a rood or crucifix. The upturned face of the Saint, expreſſive of the acuteſt ſorrow, indicates that he is contemplating the agony of the Saviour on the croſs.

It has every appearance of being an original model, and the remains of colour on the drapery ſhow that it was formerly painted in proper colours.

7395.



ASSO-RELIEVO, in terra-cotta; panel with arched top. The crucifixion or rood, with the Virgin and St. John. Florentine ſculpture; circa 1490. Height 16½ inches, width 11 inches.

Doubtleſs a caſt or "ſqueeze" of an oft-repeated compoſition, by an excellent *quattro-cento* maſter.

5767.



ASSO-RELIEVO, in ſtucco, painted. The Virgin and Child. Florentine *quattro-cento* ſculpture. Height 2 feet 1½ inches, width 1 foot 4 inches.

The original diſtemper painting ſtill remains in tolerably perfect preſervation, and will ſuffice to give an idea of the manner in which ſo many of the minor works in ſtucco and terra-cotta were embelliſhed. The preſent ſpecimen is, however, evidently only an ancient plaſter-caſt of a fine original marble, executed as a current article of ſale; it cannot therefore be ſuppoſed to be coloured with the care and judgment which would naturally have been beſtowed on an important original work.

5768.


RELIEVO of the Madonna and Child, in ſtucco, within a ſhrine or tabernacle of carved and painted wood. Florentine work; circa 1500. Size of ſhrine, height 4 feet 10 inches, width 2 feet 7 inches: ſize of relievo, height 2 feet 4 inches, width 1 foot 5 inches.

The relievo, probably moulded from a marble original, has ſomewhat of the ſtyle of the Maiano family. Viewed in connection with its richly-decorated frame, the original painting and gilding of which ſtill remain, it affords an intereſting ſpecimen of the ſtyle in which the majority of *quattro-cento* relievos of the Madonna and Child were originally diſplayed.

7622.


RELIEVO of the Virgin and Child, in an ornamental ſhrine or *tabernacolo*. Stucco or plaſter. Florentine ſculpture; circa 1480. Entire height of the *tabernacolo* 6 feet 6 inches, width 3 feet 8 inches. (Gigli-Campana Collection.)

This is evidently a repetition in plaſter of an important work, in marble or *pietra ſerena*, by one of the leading Florentine ſculptors of the latter part of the 15th century. It appears to be by a different hand from any other ſpecimen in this collection, and the writer, though entertaining a vague impreſſion that it ſhould be referred to ſome one of the Maiano family, has no clue to its authorſhip. There can be little doubt that it was a repetition of the time, by the ſculptor himſelf; the ſharpneſs of the caſt, indeed, denotes that it muſt have been reproduced directly from the original; whilſt the fact that one of the members of the decorative ſhrine is carved in ſtone, in quite as maſterly a ſtyle as the reſt of the work, alſo tends to ſhow that it was not a reproduction by a mere *formatore*. This detail is a ſalient baſe moulding, ſurmounting the triangular bracket, which, with its leaf-decoration, is executed in *pietra ſerena*, evidently from the thought, that its fragility, if moulded in plaſter like the reſt of the work, would have expoſed it to almoſt immediate injury. This relievo muſt have been moſt carefully preſerved, probably in the interior of a convent.

7612.

FLORENTINE terra-cotta relievo. *Quattro-cento* period. Diameter 17 inches. (Gigli-Campana Collection.)

The Madonna and Child within a circular wreath of bay-leaves.

4499.

FLORENTINE terra-cotta ſtatue of the Virgin kneeling in adoration. *Quattro-cento* period. Height 3 feet 2 inches.

This figure is, doubtleſs, a fragment of a compoſition of the *preſepio*, or Virgin adoring the infant Saviour. It was originally painted in diſtemper, according to the ancient uſage.

6965.

STATUETTE, in terra-cotta. A ſaint ſeated. Florentine ſculpture; circa 1490. Height 1 foot 9 inches.

There is no clue to the authorſhip of this maſterly work. The gaudy colouring has been ſuperadded on the original painting at a comparatively recent period.

5889.

FLORENTINE ſculpture. *Quattro-cento* period. Height 9¾ inches, width 8½ inches.

A female profile head, in white marble, fixed on a background of grey marble.



Sculpture of the Neapolitan School.

15th and 16th Centuries.

7473.



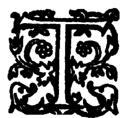
MADONNA and infant Saviour. Bas-relief, in marble. Neapolitan (?) ſculpture; ſecond half of 15th century. Height 17 inches, width 13 inches.

This work offers an example of a peculiar ſtyle of very low relief; it is eſſentially pictorial in treatment, and, as it was probably enriched originally with colours and gilding, may almoſt be conſidered a picture in marble. The compoſition is encloſed within a border or frame wrought in the marble, and repreſented as if ſeen in perſpective. The Virgin, a half-figure ſeated in a chair or throne, on the arms of which ſtand two lighted candelabra, holds the infant Saviour with the left hand; the latter ſtands erect on a cuſhion. The Virgin's right hand reſts on an opened book.

This relievo was purchaſed in Naples and was reputed to be the work of Giovanni di Nola; it is, however, apparently by an earlier artiſt. In the peculiar ſtyle of relievo, and in many details, an imitation of Donatello is apparent, but the type of both the Madonna and Child is entirely different; the rounded features and languid naturaliſtic expreſſion of the two heads have nothing in common with Florentine art; it is, therefore, more likely the production of a Neapolitan ſculptor ſtrongly influenced by the ſtudy of the works of Donatello. This view is ſtrengthened by the exiſtence of another relievo by the ſame hand, alſo a Madonna and Child in extremely low relief, which has on the border of the marble a ſhield with the arms of Aragon, thus ſeeming to connect the work with the

dynafty of the Aragonefe kings of Naples.* It is more archaic in ftyle than the prefent fpecimen; the type of the heads refembles that of the Neapolitan *tre-cento* fculptors, the Mafucci, or Ciccione. This latter relievo came originally from the church of the "Incoronata" in Naples; it is probably anterior in date to the Mufeum example and may have been executed towards the middle of the century, but the fame obvious acquaintance with the peculiar characteriftics of Donatello is vifible in it. So little is practically known of the Neapolitan fchool of fculpture that it is impoffible even to conjecture to whom thefe relievos fhould be afcribed. Donatello, in all probability, worked for fome time in Naples; and the erection there of the celebrated Brancacci tomb, when in the height of his great renown, was fure to bring him a following amongft the native artifts. It is not unlikely, therefore, that in thefe works we have fpecimens of a Neapolitan fculptor, who, having originally formed his ftyle on earlier local models, afterwards adopted the newer and more advanced manner of the great Florentine. The brooch or *fibula* which faftens the cloak of the Madonna has originally been ornamented with a pearl or glafs pafte, but the hole for its infertion now only remains; fimilar holes in the border fhow that it alfo was enriched with imitation gems.

7449, 7450.



TWO fquare panels, in ftatuary-marble, containing alto-relievos, probably portions of a *predella*. Neapolitan (?) fculpture; circa 1490. Height of each 9 inches, width 8 inches.

No. 7449 reprefents a monk kneeling in prayer, perhaps St. Benedict.

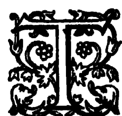
No. 7450 a pope kneeling bareheaded before an altar, on which ftands a chalice and the papal tiara; on the right hand are two fmall nude figures, with uplifted hands, furrounded by flames. Probably St. Gregory faying mafs for fouls in purgatory. (The fubject known as the "trentals of St. Gregory.")

Thefe relievos were purchafed in the fhop of a marble-mafon in Naples, and are doubtlefs portions of fome deftroyed altar-piece; it is, therefore, probable they are the work of a Neapolitan fculptor, or at

* This fpecimen is in the poffeffion of Dr. Bifhop of Naples.

leaſt of an artiſt working in Naples. They have a general reſemblance in ſtyle to the works of Giuliano da Maiano and his ſchool in Naples.

7389, 7390.



WO relievos, in marble, the ſide compartments of an altar-piece. Neapolitan *quattro-cento* ſculpture. Height of each 4 feet 5 inches, width 1 foot 10 inches.

A reference to the altar-piece of Andrea Ferrucci (No. 6742) will ſhow the poſition which theſe fragments occupied in the work. Each wing has in the lower portion a ſhallow niche with a ſhell-canopy containing (in No. 7390) a figure of St. Sebaſtian bound to a tree, and (in No. 7389) a correſponding figure of St. Peter; above, in each wing, is a circular medallion with a half-figure of a prophet holding a label-ſcroll. Portions of the fluted pilaſters, which ſeparated the three diviſions of the altar, are ſeen ſculptured at the ſides of the ſlabs. Nothing is known of the author of theſe relievos; he was probably a Neapolitan artiſt working in the ſchool of the Maiani. The marbles themſelves were found, a few years ago, placed with their wrought ſurfaces downwards, forming a portion of the pavement of the Jeſuit's church in Naples, in which city they were purchaſed from a marble-maſon in 1860.

7388.



ECUMBENT ſepulchral effigy of a Lady, in marble. Neapolitan ſculpture; circa 1500. Length of ſlab 5 feet 10 inches, width 2 feet.

The churches of Naples, ſo rich in ancient ſepulchral monuments, abound in effigies of this exact type or pattern. The preſent ſpecimen was acquired from a marble-maſon in that city in the winter of 1860. It repreſents a middle-aged lady, in a mourning or widow's coſtume, lying at full length on her ſide, as if aſleep, her head reſting on a cuſhion; a book is in her right hand. The work is executed in a rather remarkable ſtyle of high-relief peculiar to the Neapolitan ſchool, and the effigy, as may be ſeen in ſo many inſtances *in ſitu*, was placed in an oblique or inclined poſition, and not horizontally, as elſewhere is uſually the practice with recumbent effigies. Theſe figures are placed againſt a wall, ſlightly raiſed on a plinth or dais above the floor, or elſe

on the lid of a ſarcophagus receſſed in the wall at ſome height and accompanied with the uſual architectural frontiſpiece.

It is very difficult to aſcertain the authorſhip of theſe Neapolitan tombs with any certainty, two or three repreſentative artiſts having—according to the ſacriſtans, ciceroni, and local hiſtorians—produced them all. Among them Giovanni di Nola (born 1478, died 1559) is the moſt frequently quoted as the author of this particular claſs of effigies. There is, however, nothing in the preſent ſpecimen to ſtamp it as the work of that eminent artiſt.*

* For Life of Giovanni di Nola, ſee "De Dominici, Vite de' Pittori, Scultori ed Architetti Napoletani, &c."





Sculpture of the North Italian Schools— Venice, Milan. 15th and 16th Centuries.

4234.

RELIEVO, in Iſtrian ſtone, Virgin and Child, with two boy-angels. Venetian ſculpture; circa 1470-80 (?). Height 1 foot 11½ inches, width 1 foot 5½ inches.

The Virgin, ſeated in a folding chair, holds the infant Saviour in her lap; the latter has a bird in his hand. On the right, a draped boy-angel holds up a garland, and on the left ſide is another, recumbent at the foot of the chair. The individualized type of the countenances, the rather lengthy proportions of the figures, and the elaborate draperies, executed in a ſomewhat hard and angular ſtyle, are all characteriſtics of Venetian *quattro-cento* ſculpture. The general ſtyle is a faithful reflex of that of the contemporary painters, the Vivarini, Crevelli, and Bellini. An abſence of the higher qualities of expreſſion, and ideal elegance of deſign, is perhaps redeemed by great technical ſkill, and facility in the invention of ornamental details. In painting, the admirable qualities of colour of the artiſts of this ſchool are familiar to every one; the contemporary ſculpture at the ſame time is diſtinguiſhed by an eminently pictureſque feeling, which, though often degenerating into quaintneſs, has always a certain charm. In Plate 48 of Cicognara's Atlas will be found ſeveral groups, &c. from the Certoſa at Pavia, doubtleſs by Venetian artiſts, almoſt identical in ſtyle with the preſent relievo.

4887.

LAVELLO, or domeftic fountain, in Iftrian ftone and veined marble. Venetian fculpture; circa 1500-20. Entire height 11 feet 8½ inches, width 6 feet.

This elegant work was removed from the interior of a houfe in Venice in 1858. The pilafters, three horizontal cornices, or fhelves and other details, it will be noticed, are ornamented by a peculiar procefs of *intarfiatura* or inlaying, akin to *niello* work and *damafquinerie* in metals. This is a characteriftic Venetian mode of decoration, and may be feen in innumerable details of the palaces and churches of the city; it is produced by carving or engraving in *intaglio* on flat furfaces of ftone or marble, the incifed defigns being then filled in with black maftic. So abundant and beautiful is the flat ornamentation of this nature in Venice that the defigns are conftantly copied for modern adaptation. The tafteful patterns of ftencilling, to be feen everywhere in Northern Italy on the walls of dwelling-houfes, are mainly derived from thefe fources, and the preparation of the perforated ftencil cards is one of the *arti* or little trades of Venice. Stalls for the fale of them are to be found in moft of the piazzas of the city, where alfo the vendors may be feen bufily occupied, in fome fhady nook, cutting out the patterns which they have traced from the monuments around them.

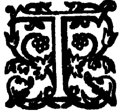
5399, 5400.

TWO brackets of a balcony, in Iftrian ftone. Venetian fculpture; circa 1490. Projection from the wall 2 feet, greateft depth 1 foot 5 inches.

Travellers in Lombardy and the Venetian territory will be familiar with the beautiful ftone balconies ufually placed before windows of the fecond or third ftory of the *façades* of the older palaces. They are, unfortunately, rapidly difappearing, and the prefent and a fimilar pair (Nos. 4884, 4885) are portions of two which were deftroyed within the laft few years in Venice, where they were purchafed from a dealer, who feems only to have concerned himfelf with thefe richly-carved portions. Their beautiful arabefque ornamentation would feem too delicate and highly-finifhed to have been vifible at the diftance from the eye at which they muft have been placed when *in*

situ. This prodigality of decoration, at all events, ſtrongly illuſtrates the univerſality, and alſo the ſmall relative coſt of production, of the architectural ſculpture of this great epoch.

4884, 4885.


TWO brackets of a balcony, in Iſtrian ſtone. Venetian ſculpture; circa 1490. 27 inches by 17 inches.

5390, 5391.


STATUES of the Virgin and of the announcing Angel, in Iſtrian ſtone. Venetian (?) ſculpture; circa 1500. Height of each, 4 feet 8 inches.

Theſe ſtatues, although probably placed originally in two ſeparate niches, or, at all events, in ſome poſition relative to each other, where each could be ſeen and judged of ſeparately, were, nevertheleſs, obviouſly a pair. Although executed in a facile manner, and intended to be ſeen at a conſiderable diſtance from the ſpectator, they are yet graceful and elegant figures, ſomewhat recalling the ſpecific ſtyle (in painting) of Gaudenzio Ferrari.

As they were purchaſed of a London dealer, nothing is known of their previous hiſtory; their characteriſtic ſtyle, and the material in which they are executed, however, clearly denote a North Italian (Venetian ?) origin.

442.


CHIMNEY-PIECE, in carved ſtone. North Italian ſculpture; circa 1520-30(?). Height 7 feet 6 inches, length (acroſs the cornice) 8 feet, projection of the upper part (cornice) from back to front 3 feet 6 inches. (Soulages Collection.)

The jambs are decorated with ſemi-detached baluſter-ſhaped ſhafts, or columns, elaborately carved; ſupported on the capitals of theſe, on each ſide, are large projecting truſſes or corbels, being figures of tritons or mermen, upholding the entablature. This latter projects boldly

forward into the room, forming a hood or canopy, originally finiſhed above the cornice by a ſloped or pyramidal roof. The various members of the entablature are richly ornamented with carved mouldings, and the frieze is filled with a continuous band of hunting ſcenes, in which are repreſented an immenſe number of figures, horſes, dogs, and wild animals. The figures are executed in full relief, *i. e.* for the moſt part entirely detached from the ground, and the cornice is profuſely ornamented with modillions, and decorated mouldings, executed with the utmoſt ſkill and high finiſh.

This chimney-piece, which is one of the moſt remarkable works of its kind extant, was obtained from the Palazzo Petinelli at Padua. It offers a ſtriking illuſtration of the tendency of the North Italian ſculpture to exceſſive elaboration. M. Soulages aſcribed it to Tullio Lombardi, (died 1559.)

5397.

PILASTER, or jamb of a chimney-piece, in Iſtrian ſtone. Venetian ſculpture; circa 1500. Height 4 feet 7 inches.

A reference to the chimney-piece previouſly deſcribed will ſhow the poſition which this detail occupied in work; the richly-ornamented baluſter-ſhaped attached column of the preſent type will be there ſeen, ſupporting on its ſlender ſummit the maſſive projecting bracket on which reſts the entire ſuperſtructure of the chimney-piece. Theſe baluſter-ſhafts occur, in Italy, as a general rule, only in the northern diſtricts; the motive, indeed, is probably of Tranſalpine origin, being everywhere ſeen in contemporary German, Flemiſh, and French architectural ornamentation.

5395.

STONE chimney-piece. North Italian ſculpture; circa 1500-20. Width 8 feet 5½ inches, height 7 feet 6½ inches.

This chimney-piece was removed in 1857 from the kitchen of an *oſteria* or ſmall inn at Como. The room, however, in which it was erected was originally the hall, or *ſalone grande*, of the ancient palace of the Ruſconi family, at one time lords or tyrants of Como.

The wood-engraving annexed displays its general features sufficiently well; but the beautiful details are, of course, merely indicated. They are executed, in the original, with all the spirit of a Rovezzano or a Sansovino, and in taste of design, not less than in beauty of execution, this work may compare with the finest contemporaneous Florentine productions of the same nature. From its vicinity to Milan we may, however, suppose it to have been the work of a sculptor of that city; there is, unfortunately, no clue to its authorship. (*See Engraving.*)

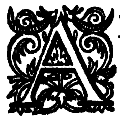
7721.



TONE chimney-piece. North Italian sculpture; circa 1560. Height 7 feet 6 inches, width 7 feet 6 inches.

Though of a more elaborate and ornate character than the previous specimen, this is less beautiful as a work of art. In the Como chimney-piece we have a most refined and pure specimen of the best period of the renaissance in Northern Italy; the present work, on the contrary, illustrates the florid exuberance of the style at the beginning of its decline. It was recently removed from a palace or villa in the neighbourhood of Brescia.

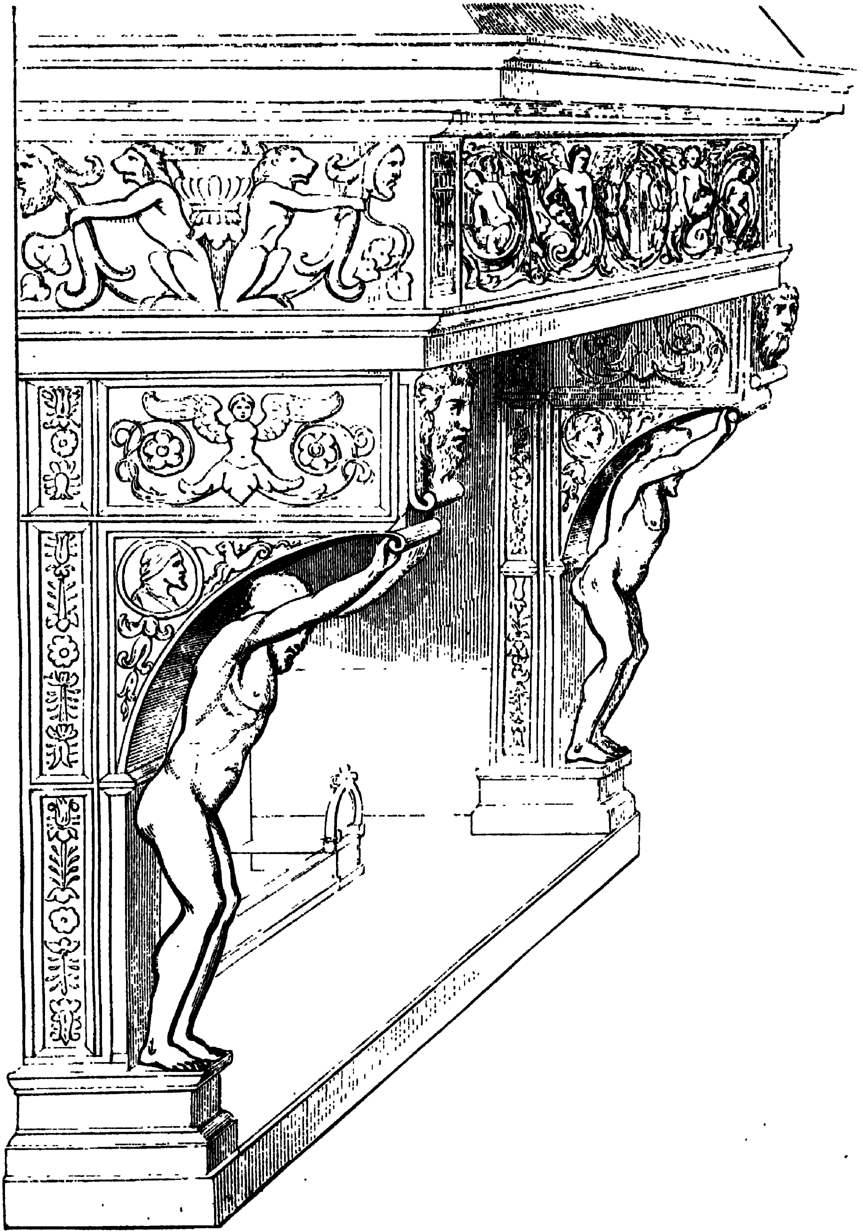
5469.



LTO-RELIEVO, in bronze. A *Pietà*, or the dead Christ supported by the Virgin. North Italian sculpture; circa 1460. Conjecturally ascribed to Vellano of Padua. Height 1 foot 8 inches, width 1 foot 7½ inches.

The Virgin supports the recumbent body of the dead Christ on her knees; in the background, standing on clouds, on each side of the principal group, is a draped boy-angel in an attitude of sorrow. This important bronze was originally the door of a *tabernacolo*.

Although obviously the work of a North Italian sculptor, it exhibits many indications of the influence of Donatello. The two boy-angels, in the background, resemble so strongly similar figures to be found in the Donatello bronze relievos of the choir of St. Antonio in Padua, that it seems highly probable they were inspired by them.



5395. *Stone Chimney-piece. North Italian Sculpture, circa* 1500-20.

The principal group, on the other hand, quite as ſtrongly evinces the bias of the early Lombard and Venetian maſters. Theſe oppoſing peculiarities, it ſhould be obſerved, are diſtinctly characteriſtic of the works of Vellano, to whom the bronze may with great probability be aſcribed.

Iacopo Vellano of Padua worked circa 1460-80, and is ſaid to have lived till 1500.

411.

STATUETTE, in bronze, of the infant Saviour. North Italian ſculpture (?); circa 1480. Height 1 foot 7 inches.

The undraped Child ſtands erect in the act of benediction; in his left hand he holds an orb; round his neck a branch of coral is ſuſpended from a necklace. On the pedeſtal in front a ſmall *amorino* is ſeated bearing a blank ſhield.

4217.

CIRCULAR medallion relievo, in bronze. The flight into Egypt. North Italian ſculpture; ſecond half of 15th century. Diameter 10 inches.

Within a rocky landſcape, with two palm-trees in the background, the Virgin and the infant Saviour are ſeen riding on an aſs; and on the ſame ſide, in the ſecond plane of the relievo, two lions and a griffin ſeem to be peacefully following the holy family. This medallion was, in all probability, inſerted into the centre of a marble panel filled with foliated ornaments. Several very ſimilar ones (probably, indeed, by the ſame hand) may ſtill be ſeen *in ſitu* in the celebrated tomb of the Martinengo family, in Sta. Maria de' Miracoli at Breſcia.

7452.

BAS-RELIEF, in marble, within a circular panel or roundel. North Italian ſculpture; circa 1480. Diameter 9½ inches.

A nude figure of an aged man, ſeated on a ſtep or plinth, his left arm extended, holding a little *amorino*, which ſtands erect in the palm

of his hand; the figure is seen front face. This relievo, originally an insertion into a panel or pilaster, is probably intended as an allegory or impersonation of second childhood. It was purchased at Milan. In the somewhat square or angular treatment of the nude forms the early Lombard or Venetian school is clearly indicated.

440.



ORTRAIT-RELIEVO, in marble. North Italian (?) sculpture; circa 1450 (?). Height of the panel 1 foot 11 inches, width 1 foot 9¼ inches. (Soulages Collection.)

Life-sized profile bust of "Francesco Cynthio." He wears the well-known *beretta* or felt-cap of the 15th century, surrounded by a wreath of bay-leaves; around his neck, a gold-chain. This ornament and also the wreath were originally gilded. The relievo is enclosed within a sunk-moulded panel, and at the bottom is a band with the following inscription in Roman capitals, "Fran Cynthius ætatis ann. xxiix."

M. Soulages ascribed this beautiful work to "Pisano," (probably meaning the painter and medallist Vittore Pisano, called Pisanello;) and the work is certainly treated quite in the manner of some of the early bronze portrait *plaques* and medals of that great artist. At the back of the slab is an unfinished relievo, being two regardant portraits—a lady and a gentleman.

6923.



LTO-RELIEVO, in marble, profile portrait bust, believed to be of Ludovico Sforza Visconti, Duke of Milan. North Italian (?) sculpture; circa 1490. Height 17¼ inches, width 12½ inches.

He is represented wearing a low conical cap or *beretta*, and a simple doublet fitting tight round the throat.

4683.

ERRA-COTTA tile, a portion of an arch-band. North Italian sculpture; circa 1490. Width 8 inches. (Presented by A. H. Layard, Esq. M.P.)

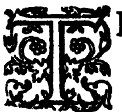
This tile, decorated in relief with a composition of dolphins and other arabesque ornaments, was apparently a portion of the architrave of a semicircular-headed window. Many similar architraves may still be seen in the brick buildings of the cities in the Lombard plain, particulary at Piacenza and Cremona, and also in Bologna.

7674, 7675; 7367, 7368; 7673.

TEMMA, or coat of arms. Similar "*stemma.*" Two portions of semi-attached columns. Pediment from a door. Sculptured in Istrian stone, circa 1500; brought from a palace at Cesena.

These fragments, by an unknown artist, offer characteristic examples of the splendid ornamentation of which the Venetian sculptors were the greatest masters. The *stemme* or coats of arms, with their elegant crests and lambrequins, will be noticed by every traveller as abounding in the Venetian territory and the Adriatic districts of La Romagna, where there is scarcely a palace or villa without its ancient blazon. The stone in which these sculptures are executed is quite as characteristic of these countries as the black stone of Florence is of the Tuscan district. It is found, indeed, in almost universal use, in all the lowland country along the Adriatic coast from Venice downwards, having been imported from the opposite side of the Adriatic; it is a compact, fine-grained, lithographic lime-stone, admirably adapted, from its softness and homogeneous texture, for the execution of these delicate arabesques. The two portions of columns and the pediment were parts of a doorway from the same edifice to which the *stemme* were affixed.

7534.

HE Virgin and Child within a circular medallion, in wood, painted and gilt. Milanese sculpture; circa 1500-20. Diameter of the medallion 1 foot 11 inches. (Presented by M. His de la Salle of Paris.)

The group in alto-relievo is receffed in a concave fluted medallion, furrounded by a band or architrave decorated with enriched mouldings. The circle is placed on an oblong tablet, on which is infcribed, though in more modern characters than the time of the relievo, "*Mater amabilis.*" It is moft likely that the *fafcia* or band round the medallion alfo contained originally an infcription in gilded or painted letters. In the head of the Virgin the well-known type of the female heads of Leonardo da Vinci, which was fo long an inheritance of the Milanefe fchool, is diftinctly apparent.

4676.



SMALL relievo, in marble. The entombment. North Italian fculpture; circa 1540. Height 10 inches, width 7¾ inches.

This highly-finifhed miniature work, exhibits the tendency to minute elaboration, already alluded to as characteriftic of the North Italian fchools. It was, in all probability, originally executed as a devotional picture, intended to be framed and hung near a bed's head or in front of a *prie-dieu.* It is interefting to trace the analogy with Swifs and German modes, which prevailed in the adjoining diftricts of Italy: this relievo, although of a higher and purer ftyle, may be taken as an Italian reprefentative of the numerous devotional relievos in alabafter, fo common in the former countries at the fame period.





Genoeſe Sculpture. 15th and 16th Centuries.

7255.

RELIEVO, in black ſlate. St. George and the Dragon. Genoeſe ſculpture; ſecond half of the 15th century. Length 6 feet 9 inches, height 2 feet 8 inches.

This characteriſtic work was a *ſopra porta* or bas-relief picture placed over the outer door of a houſe; the photograph appended to it ſhows a doorway with a ſimilar relievo and its decorative architrave complete, ſtill to be ſeen, with many others of the ſame claſs, in Genoa. Theſe doorways are peculiar to that city, and form, in fact, a diſtinct or local feature of its 14th and 15th century architecture. It is eaſy to ſee that their profuſe ornamentation was prompted by the uſeleſſneſs of beſtowing any decoration whatever on the other parts of the *façades* of the houſes, which are uſually ſituated in narrow ſtreets or alleys, where there is often ſcarcely room to recede far enough for the eye to take in even one of theſe portals at a ſingle glance. The decoration, which ſeems to have been thought neceſſary to mark the dignity of the houſe, was, therefore, concentrated on the doorway alone.

The compoſition repreſents St. George, armed at all points, as a knight of the middle ages, on a richly-capariſoned charger, raiſing himſelf in his ſtirrups, in the act of transfixing the dragon with his lance; whilſt in the background is ſeen a rocky landſcape, with the princeſs and other figures. At each ſide ſtands a man-at-arms, habited in antique armour, holding a ſhield of the ſhape uſually called a "*teſta di cavallo;*" on theſe ſhields the armorial bearings of the family to whom the houſe belonged were originally emblazoned.

St. George was the patron ſaint of Genoa, which explains the reaſon

why ſo many duplicates of this deſign are extant in the city. The well-known broad red croſs may be ſeen, in this relievo, on the ſhield of the warrior-ſaint.

The black ſlate, locally called *pietra di lavagna*, in which this work is executed, was univerſally employed in Genoa and the diſtricts of the Riviera. It is, in fact, the characteriſtic material of thoſe countries, eſpecially for architectural ſculpture.

7256.



ELIEVO, in black ſlate. St. George and the Dragon. Length 5 feet 10½ inches, height 2 feet.

A Genoeſe *ſopra porta* of nearly ſimilar deſign to the previous ſpecimen, and of the ſame period.

7254.



ELIEVO, in black ſlate. The Angelic Salutation. Genoeſe ſculpture; ſecond half of the 15th century. Length 3 feet 7 inches, height 1 foot 5 inches.

This is a ſmaller and more highly-finiſhed *ſopra porta* relievo, of the ſame kind as the previouſly-noticed ſpecimens. The principal group repreſents the Virgin kneeling before a lectern, with the announcing angel before her, holding a lily-branch and a ſcroll, inſcribed "*Ave gratia*." At each extremity ſtands a boy-angel or *fantino* holding a kite-ſhaped ſhield for the family arms.

All theſe *ſopra porte* were obtained in Genoa in 1860, from dealers who had purchaſed them on the demolition of the ancient buildings which they originally adorned.

7551, 7551 A, and 7551 B.



UNETTE and two piers or pilaſters of an altar-piece, in marble. Genoeſe (?) 15th-century ſculpture. Maſter unknown. *Lunette*, width 4 feet 8 inches, height 2 feet 4 inches; piers, height 4 feet 8 inches, width 9 inches.

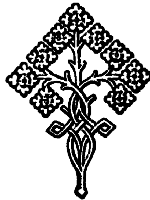
The *lunette*, a highly-finiſhed work in alto-relievo, repreſents the Reſurrection of our Saviour, with the four Roman ſoldiers guarding the

ſepulchre. The piers are adorned with two heights of ſhallow niches with ſhell canopies, each containing a ſtatuette of a ſaint in high relief; the figures in No. 7551 A, being St. Peter and St. Paul, and in No. 7551 B, St. John the Baptiſt and a biſhop trampling a dragon under foot. Unfortunately theſe ſculptures, which are evidently the work of an accompliſhed *quattro-cento* artiſt, are conſiderably mutilated. They formed part of an altar formerly in the ancient church of San Domenico at Genoa, which was pulled down at the time of the erection of the new theatre and the formation of the Piazza in front of the ſtrada Carlo Felice. Other fragments from the ſame church are preſerved in the cloiſters of the old Doria church of San Matteo.

7253.

HIMNEY-PIECE, in *pietra di lavagna*. Genoeſe ſchool; circa 1520. Height 10 feet, width 8 feet 3 inches.

The baluſter-ſhaped ſhafts in the jambs and the general ſtyle of ornamentation denote the North Italian origin of the chimney-piece, which, in fact, was brought from a houſe at Savona.





Various Works of Uncertain Origin.

15th and 16th Centuries.

4564.

GROTESQUE ſphinx or ſyren, ſculptured in marble, a portion of a fountain; date ſecond half of the 15th century. School and maſter uncertain. Height 3 feet, width acroſs the breaſts 15½ inches.

This original and fantaſtic object was doubtleſs the central portion or jet of a *lavello* or domeſtic fountain, and, in all probability, ſtood within a marble baſin, elevated three or four feet from the ground, backed againſt an architectural ſtructure or frontiſpiece. (See the two examples in this Collection, Nos. 4887 and 5959.) The upper part, ſurmounted by the neck and head of a female, terminates beneath as a ſpecies of conſole-leg, ending in a lion's paw; the cheſt of the monſter, betwixt the breaſts, is formed by a coloſſal maſk of a marine deity with a gaping mouth, in which was originally inſerted the bronze cock or pipe from which the water iſſued. The breaſts of the figure, which are likewiſe perforated to receive ſmaller braſs-tubes, are flanked on each ſide by a dolphin. Various parts of the compoſition are enriched with graceful acanthus foliage.

5394

PILASTER, in marble; circa 1500. Height 5 feet, width 10 inches.

Doubtleſs a portion of ſome deſtroyed ſepulchral monument. The

trophies of arms and fruit, with which the panel is filled, are on a level with the fineft works of the kind at the period indicated. The original locality of this fpecimen is unknown.

7363, 7364.



MARBLE frieze, in two lengths; circa 1490. Length 6 feet 4 inches, height 1 foot 3 inches.

The compofition is divided into two large and two fmaller panels by three richly-carved modillions or confoles. The two large panels are each filled in with a *facro volto* or face of our Saviour on a napkin, and in each of the narrow panels is an elegant vafe, carved in low relief, with ftrings of pearls pendant from the handles, and flames iffuing from the mouth. This fragment was probably the frieze of an altar-piece. It is not known from whence it originally came.

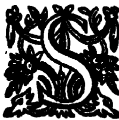
7626.



PORTRAIT relievo, in marble. Italian fculpture; circa 1450. School and mafter uncertain. Height 9 inches, width 6½ inches. (Gigli-Campana Collection.)

A profile head of a young man with long hair, cut, in the ufual fafhion of the day, ftraight acrofs the forehead. He wears a doublet fitting tight round the throat, and about his neck a chain or cord with a medallion fufpended from it. In the fimplicity and purity of ftyle this beautiful little portrait recalls the medallion heads of Pifanello and Sperandio. It is not poffible, however, to afcribe it to any known mafter.

4562.



STATUETTE of the Virgin and Child, in marble. Italian fculpture; circa 1400-20. Height 1 foot 10 inches.

We have no knowledge of the origin of this ftatuette, which was purchafed in Paris. Its original and peculiar ftyle and finifhed execution mark it as a work of fome note, by an excellent *quattro-cento* fculptor. Further refearch may refult in the difcovery of other fculptures

in situ by the same characteristic hand; till then, however, it does not seem possible to hazard even a conjecture, either as to the actual author of this marble, or the locality of its production.

444.

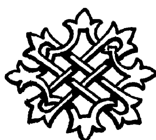
GROUP in the round, in marble. Statuettes of the Virgin with the infant Christ and St. John. School and master uncertain; circa 1500-20. Height 1 foot 10 inches. (Soulages Collection.)

Although characterized by marked peculiarities of style, it seems difficult to determine the author of this work. The influence of Michael Angelo appears, however, very visible in it, the draperies, especially, having a specific resemblance to his manner in breadth and largeness of treatment. On the other hand the composition, which is very pictorial, strongly recalls the holy families of Raffaelle. The writer would suggest that it may possibly be a work of the Neapolitan sculptor Giovanni Merliano, called Giovanni di Nola; it is to be regretted that there is no record of the locality in Italy whence M. Soulages obtained this group.

7431.

ALTO-RELIEVO, in bronze. Judith with the head of Holofernes; circa 1540 (?). Height of the *plaque* 12 inches, width 8 inches.

This bronze, which represents the heroine draped in the admirable style of an antique statue, has been conjecturally ascribed to Iacopo Sansovino. Its authorship, however, is very uncertain.





Italian Sculpture. 15th and 16th Centuries.

MICHAEL ANGELO BUONARROTI.

Preliminary Notice.

THE world has feen two great and diftinct fyftems of fculpture; that of the ancient Greeks, the crowning glory of which were the Parthenon fculptures of Phidias, and the very different but perhaps not lefs admirable art of modern Italy in the 15th and 16th centuries; the works of Michael Angelo, in the cities of Florence and Rome, being unqueftionably to this latter time what thofe of the great fculptor of Athens were to all other ancient art. It was in Michael Angelo that the art in modern times culminated, and it was he alfo, who, in the decay of his powers, led the van of the decline. It is not given to us now to forefee any frefh development; the range of the art of fculpture, like that of every other, feems now almoft exhaufted; and at all events fince Michael Angelo's time artifts have but followed in beaten paths, influenced by the principles and mannerifm of, by turns, one or the other of the great bygone fyftems. The interval betwixt the appearance in the world of Phidias and Michael Angelo, however, was two thoufand years; there is, therefore, ftill time to hope for frefh infpiration.

In the Parthenon fculptures were embodied the moft perfect ideal of phyfical beauty, an inimitable knowledge and power of delineating the human figure, in every condition of movement and repofe, and a ftyle fo æfthetically refined and noble as to render its full appreciation poffible only to minds of great cultivation. To Michael Angelo, whether fortunately or not it is difficult to fay, thefe all-important works were unknown. His knowledge and profound appreciation of the antique

were bafed on works of the period of its decline, on the *torfo* of the Belvidere, the Laocoon, the Apollo, the marble Bacchantes, fatyrs, and cupids innumerable, which the teeming Roman foil around him yielded up to the *cognofcenti* of his day. Undoubtedly thefe works influenced his ftyle; he was not, however, their flave; his nervous chifel was infpired by the accumulated power, the diftinctive originality, and, in a word, by all the achievement of *quattro-cento* art. The greateft of his predeceffors, Donatello, feemed even to have bequeathed to him his fpecial infpiration. To Nature, however, Michael Angelo owed the moft: to his own infpiration and to that earneft worfhip and ftudy of Nature's works, which never fail to confer upon the gifted ftudent, fomewhat, as it were, of her creative force. The refult was the production of works which, in his own day even, were immediately feen to be above and beyond all others.

Michael Angelo's art, then, was widely different from that of Phidias, different indeed from all antique art, and in nothing more than in its intenfe perfonality; ancient art was an all-pervading fyftem, abforbing and levelling in its fublime abftraction all individualities; everything in it was expreffed literally, materially, but it had little inward or fubjective expreffion, and in this the art of Michael Angelo was fupreme. Michael Angelo himfelf is reflected in every one of his figures; the terrible energy, the brooding poetic thoughtfulnefs of his own nature is ftamped on every brow; his imperfonations live with an intenfe vitality, a paffionate earneftnefs and fulnefs of meaning pervade them all, entrancing us, until we are almoft ready to deem them not renderings of merely human figures, but types of a new and nobler creation.

Michael Angelo was born in 1475, in the Tufcan territory, and died in Rome in 1564. Succeffively placed at a very early age with the moft eminent mafters of the time, he foon found a patron in the famous Lorenzo de' Medici, who had affembled in one of his gardens a numerous collection of antique ftatues and fragments to ferve as a fchool for young artifts. Lorenzo, with the inftinct of genius, forefaw the noble talent and the future greatnefs of his *protegé;* he took him into his own family, and after his death his fon Piero continued his protection. Thenceforward the hiftory of Michael Angelo is that of his works; conftantly employed by the various princes of the houfe of Medici, popes, cardinals, and the magiftrates of his native city, he refided, at intervals, alternately in Rome and Florence, finally fixing himfelf in the eternal city; abforbed in his great labours, his laft and moft ftupendous

being the building of St. Peter's. There never was a nobler or a purer life; his perfonal character was as grand as his works, and was truly reflected in them; fimple and auftere in his habits, an indefatigable worker, he neverthelefs lived in familiar intercourfe with the greateft and the moft gifted of his age. Princes deferred to him as to a fuperior exiftence, and his proud independence and felf-refpect impofed on even the moft impetuous Pontiff who ever claimed infallibility. Michael Angelo became, in fact, at an early period of his career, known throughout Europe as, in fome fort, a perfonification of the Italian genius, and the Italians were proud of him, glorifying themfelves through him. He was painter, fculptor, and architect, and pre-eminent in all thefe arts; neverthelefs, it is obvious that, with him, fculpture dominated over and influenced the others, and it is known that he placed that art on the higheft level.

The principal incidents in his life and the hiftory of his great works are fo familiar to the general reader, that it is not defirable to dwell further on them here. A life, with a full and minute catalogue and defcription of his numerous works, has yet, however, to be written.*

The finifhed works of Michael Angelo were on fo grand a fcale that, notwithftanding his long life, they are not very numerous; he was not, indeed, one of thofe fruitful and induftrious artifts, the quantity alone of whofe productions aftounds us. On the contrary, he was a thoughtful worker, prefacing all his great works by a large number of fketches and models; and obvioufly, to the end of his life, devoting much of his time to indirect or abftract ftudies. The wax models in this collection, and others of the fame kind preferved in the houfe of the Buonarroti family in Florence, throw much light on his manner of working, whilft his very numerous original drawings and fketches are a mine of wealth, from which an immenfe amount of information on his progrefs in art, and the hiftory of his monumental labours, might be extracted. Unqueftionably Michael Angelo was the greateft draughtfman of modern ages, and fortunately a large proportion of his drawings remain to us; for fuch was the eagernefs of his friends and admirers to poffefs themfelves of the mereft fcratch of a pen from his hand, that they were treafured up with a conftant care never beftowed on the more volumi-

* An excellent fketch of fuch a performance, to which is appended an ufeful and well-arranged lift of works, has recently appeared from the pen of M. Charles Clement, "Michel Ange, Leonardo-da-Vinci, Raphael, &c." Paris, Levy, 1861.

nous productions of inferior men. It is needlefs to fay that thefe drawings are of almoft pricelefs value.*

LIST OF THE PRINCIPAL WORKS OF MICHAEL ANGELO NOW EXTANT.

LORENCE. Marble head of a faun. (1489.) Uffizj.
———— Marble bas-relief, battle of the centaurs. (1490-1492.) Cafa Buonarroti.
———— Marble bas-relief. Holy family. Cafa Buonarroti.

ENGLAND. Diftemper picture of the Virgin and Child, with St. John and four angels. Collection of Lord Taunton, Stoke Park.

BOLOGNA. Statuette, in marble; kneeling angel, holding a candelabrum. Church of San Domenico.

FLORENCE. Marble ftatue of the young Apollo. Gallery of the Uffizj.
———— Marble ftatue of Bacchus. (1497-1498.) Uffizj.

ROME. Marble group, *Pietà*, or the dead Chrift fupported on the lap of the Virgin. (1498-1499.) In St. Peter's.

FLORENCE. Recumbent marble ftatue of the dying Adonis. (1501.) Uffizj.
———— Unfinifhed marble ftatue of St. Matthew. (1503.) Cortile of the Accademia.

BRUGES. Marble group of the Virgin and Child, on an altar in the Cathedral.

FLORENCE. Circular relievo in marble. Holy family. (Unfinifhed. 1503-1504.) Uffizj.

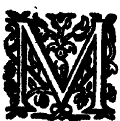
LONDON. Circular marble bas-relief. The Virgin and Child. (Unfinifhed.) Royal Academy. (See caft in this Collection.)

FLORENCE. Circular picture in diftemper. Holy family, with nude figures in the background. Uffizj.
———— Marble ftatue of David, in the Piazza, near the doorway of the Palazzo Vecchio. (1503-1504.) (See caft in this Collection.)

* Fortunately this country poffeffes, in various public and private collections, probably a greater number of his original drawings than any other. The Oxford, formerly part of the Lawrence Collection (which alone comprifes feventy-nine drawings), that of the Britifh Mufeum, the Royal Collection at Windfor, the Chatfworth Collection, and thofe of feveral private amateurs, numbering altogether, probably, not fewer than two hundred drawings.

PARIS. Two coloſſal marble ſtatues of captives, executed for the tomb of Julius II. (1505.) Muſeum of the Louvre.
FLORENCE. Unfiniſhed marble ſtatues of captives. Gardens of the Palazzo Pitti.
ROME. Ceiling of the Siſtine chapel, painted in freſco. (1509-1513.)
——— Coloſſal marble ſtatue of Chriſt, in the church of the Minerva.
FLORENCE. Marble group of Victory. Salone of the Palazzo Vecchio.
ROME. Coloſſal ſtatue of Moſes. Church of San Pietro *in vincoli*.
FLORENCE. Marble tombs of Lorenzo and Giuliano de' Medici. Sacriſty of San Lorenzo.
——— Coloſſal marble buſt of Brutus. Uffizj.
ROME. Freſco of the Laſt Judgment. (1541.) Siſtine chapel.
——— Freſcoes of the Capella Paolina, in the Vatican. (1550.)
FLORENCE. Unfiniſhed marble group of the depoſition from the croſs or *Pietà*, behind the high altar in the Duomo.
NAPLES. Coloſſal marble buſt of Pope Paul III. In the Muſeum.
ROME. Unfiniſhed ſtatue of our Saviour, a portion of a group of the deſcent from the croſs. In the courtyard of a palace (now the Ruſſian Legation) in the Corſo.
FLORENCE. Various models in wax and terra-cotta, and drawings. Caſa Buonarroti.
OXFORD. Collecton of ſeventy-nine original drawings, (formerly in the Lawrence Collection.)
LILLE. Collection of drawings, chiefly of architecture, being the leaves of a ſketch-book.
FLORENCE. Original drawings. Uffizj.
PARIS. Original drawings. Muſeum of the Louvre.
LONDON. Original drawings. Print-room of the Britiſh Muſeum.
WINDSOR CASTLE. Original drawings in the Royal Collection.
CHATSWORTH. Original drawings. Collection of His Grace the Duke of Devonſhire.

7560.


ICHAEL ANGELO. Cupid, life-ſized ſtatue in marble. Proportionate height of the figure, if ſtanding erect, 5 feet 3 inches. (Gigli-Campana Collection.)

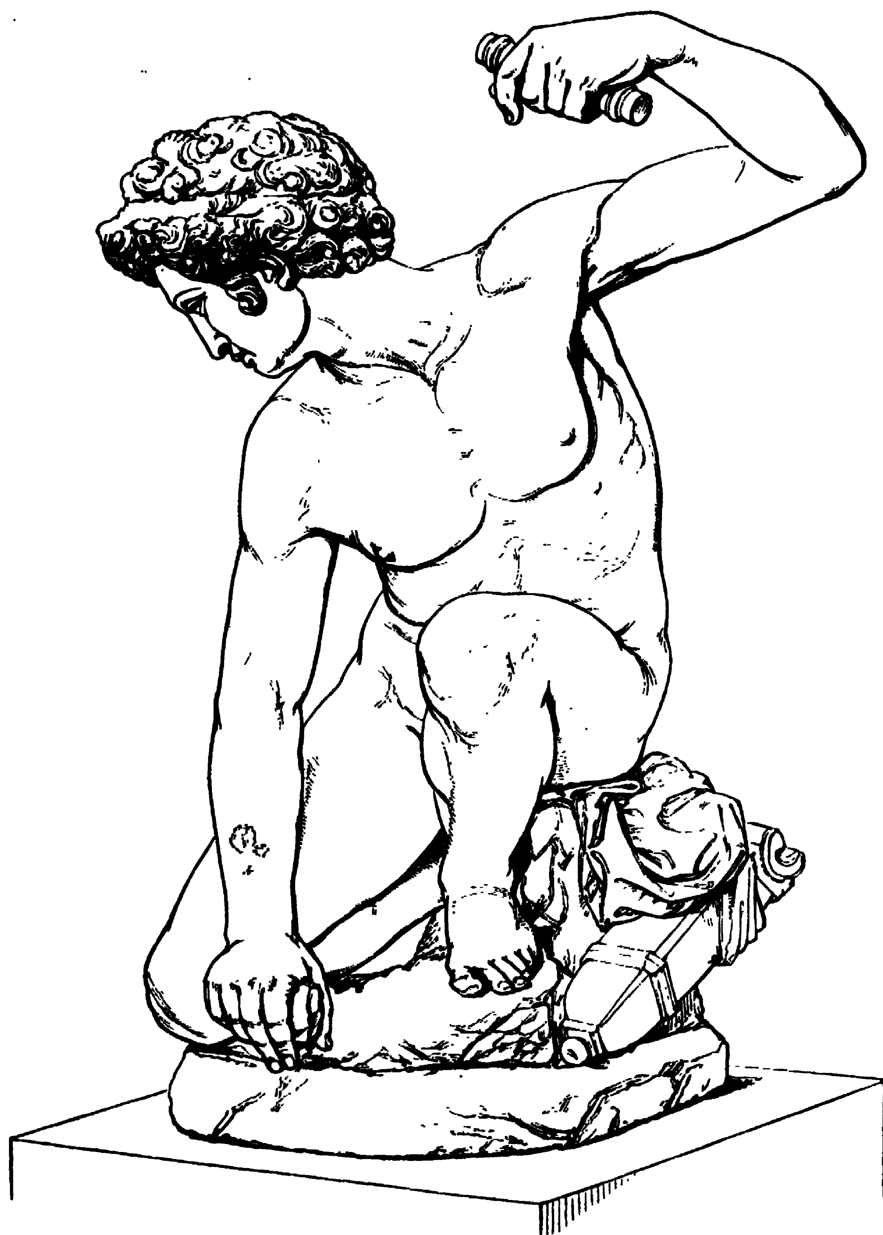
The god is reprefented as a youth of fixteen or feventeen years old, kneeling on one knee in an animated momentary attitude, difficult to defcribe; the head is turned to one fide, in a movement elegantly contrafted with that of the *torfo;* the right arm extends downwards, as if about to take up fome object from the ground, whilft the other, holding a bow, is raifed in the air, level with the head; a quiver of arrows and fome drapery refts on the ground on the left. Various portions of the work, particularly the hair of the head and the drapery on the ground, are left unfinifhed, as in many other works of Michael Angelo. The upraifed arm (which from its difengaged pofition muft originally have been fculptured from a different block and adjufted to the ftatue) is a fkilful reftoration by Signor Santarelli, Profeffor of Sculpture in the Academy of Florence, the original arm having perifhed either from expofure to the weather for a long feries of years, or from having been fractured by piftol bullets, the marks of feveral of which are vifible in other portions of the ftatue, and which were wantonly fired at it whilft placed in the Riccardi gardens in Florence.

This ftatue is believed to be the work mentioned by Vafari * as having been executed for Iacopo Galli, a Roman banker, at the fame time as the ftatue of Bacchus now in the Gallery of the Uffizj at Florence, (A.D. 1497,) in Michael Angelo's twenty-fourth year, and during his firft refidence in Rome.

It remained, probably for two or three centuries, expofed to the weather in the Gualfonda gardens, in the fuburbs of Florence. Thefe celebrated gardens were the property of the noble family of the Riccardi, who, in continuance of a cuftom, probably firft introduced by the great Lorenzo de' Medici, had from generation to generation gathered together a large collection of objects of fculpture, which ferved at the fame time as ornaments to the grounds and as objects of ftudy to the young artifts of the city. From the Riccardi, thefe gardens paffed to the Stiozzi family, and from the Marchefe Giufeppe Stiozzi this ftatue was, in 1854, acquired by Signor Gigli. †

* Life, vol. xii. p. 169:—"Conobbe bene poi la virtu di Michel Agnolo, Meffer Jacopo Galli gentiluomo Romano, perfona ingegnofa che gli fece fare un Cupido di marmo quanto il vivo; ed appreffo, una figura di un Bacco di palmi dieci," &c. &c.

† The following certificates of the authenticity of this ftatue, from Profeffors Dupré and Santarelli, given to the Marchefe Stiozzi previous to its fale, may be here recorded. It fhould be remarked that, whilft its authenticity as an original work of Michael Angelo has never been doubted, the opinion of many other eminent Italian artifts, were it neceffary, might be added to the prefent. On the demand of the Roman Academy of St. Luke, a caft was taken for that inftitution by the papal government, before delivering the original work; it has fince alfo been re-moulded



7560. MICHAEL ANGELO. *Cupid, life fixed Statue in Marble.*

Signor Migliarini has recorded the following opinion of the action, or meaning of the work, (privately printed Catalogue or Photographic Album of the Gigli-Collection, atlas folio; Le Monnier: Florence):—

"A Cupid by Michael Angelo would certainly be restless and full of fire; he evidently desired that the marble should express this, and awaken a similar animation in every beholder. It is, however, difficult to trace the true intention of an artist, when time has destroyed those details which were expressly added for its explanation. Meanwhile, it seems to us it is intended to show that this Cupid, having emptied his quiver in vain, even his last arrow having glanced back to him through the insensibility of the object against which it was launched, he precipitately seizes it, and prepares to shoot it anew, too certain of his own power; in this violent movement he bends, but to raise himself again the more speedily. Daring is expressed in his countenance, and in the turn of his head. The left arm raises the bow, as if to keep it from injury; and the different bend of each leg serves admirably, equally to compose the group and to display the beauty of the limbs, analogous to all the rest of the body; the perfection of which cannot be described, but must be seen to be admired. It is known historically that this statue was one of the earliest and most accurate of Buonarroti's works. He has here carefully imitated beautiful Nature, and followed her under the guidance of precepts inherited from the ancients. In the sequel of his career, having become more daring by practice, and bolder by the

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in this country, by Mr. Brucciani (*formatore* of the Department of Science and Art, and the British Museum), Little Russell Street, Covent Garden, of whom casts can be obtained.

Copies of Certificates.

"Pregiatissimo Signor Marchese,

"Mi ricordo di aver veduto ed ammirato un Amore, per metà inginnocchiato, e che sta al varco ascondente una freccia; che io non dubito possa essere questa opera del divino Michel Angelo; questo mio giudizio, per la tenuità del mio ingegno, può essere tenuto più per un semplece parere che per una sentenza artistica; ma comunque si sia è però l' espressione della mia convinzione. Mi creda,

"Suo devotis servo,
"Duprè.

"Di Studio le 20 Settembre, 1854."

"Firenze, 29 Novembre, 1854.

"Io sottoscritto avendo accuratamente esaminata una statua in marmo, di grandezza al naturale, in una posizione aggrupata, rappresentante Amore, appartenuta al Signor Marchese Stiozzi, ad oggetto di pormi in grado di esporre la mia opinione per quanto le mie cognizioni nell' arte lo permettono, nell' artista che possa essere stato l' autore, credo poter francamente dire esser quella statua un' opera del divino Michel Angelo Buonarroti, è credo ancora che difficilmente possa accadere di emettere un parere sù tali cose con maggior convinzione di quello che faccio in quest' occasione.

"Emilio Santarelli."

courſe of years, he truſted more to his memory, and acquired a manner (of ſeeing) peculiar to himſelf; his works, though always admirable, no longer diſplaying their primitive purity and candour." (*See Engraving.*)

4114.

MICHAEL ANGELO. Skeleton or anatomical ſtudy. Model in red wax. Height 16 inches. (Gherardini Collection.)

Although greatly mutilated, the truth to Nature and perfection of detail of this extraordinary model are ſtill ſo apparent, as vividly to impreſs us with the extent and profoundneſs of the preliminary ſtudies by which Michael Angelo acquired his power of delineating the human figure. This model has every appearance of being a direct ſtudy from the dead ſubject. The attitude of the figure, moreover, correſponds ſo cloſely with that of the marble ſtatue of Bacchus, that it may fairly be preſumed to have been an anatomical ſtudy for that celebrated work. It repreſents a ſkeleton, or partially diſſected figure, in a living attitude, and the proceſs of ſtudy would ſeem to have been as follows:—an articulated ſkeleton was probably ſet or ſtrung up in the required poſe, and copied in wax, on an elaborate framing of wires, with wonderful perfection down even to the minuteſt bones of the hands and feet; the ligaments and muſcles, which immediately overlie the bones of the *torſo*, neck, and *cranium*, were then ſuperadded, moſt likely, from an actual diſſection. The abdomen is repreſented as ſtill intact with its contents, the torſion of its membranaceous envelope—eſpecially at its junction, with the bones of the pelvis—being rendered with admirable truth, whilſt not leſs remarkable is the reproduction of the muſcles and ligaments which bind together and connect the ribs with the ſpinal column. Generally ſpeaking, the model has the exact appearance of a human body from which all the fleſh has been removed, except ſo much as was neceſſary to allow the bones to hang together.

The left arm and a portion of the *femur* or thigh of the left leg are, unfortunately, wanting. A model of ſimilar dimenſions and nature, but in a different poſe, forms part of the Collection of the Caſa Buonarroti at Florence. It may be remarked that the mechanical difficulties attending the execution of ſuch frail and ſlender productions as theſe models, muſt have been very great, whilſt their preſervation down to the preſent time is not leſs wonderful.

4109-4113.

MICHAEL ANGELO. Five anatomical models in wax:—
No. 4109. A right arm. Length 9 inches.
„ 4110. A right leg. Length 9½ inches.
„ 4111. A left leg. Length 9½ inches.
„ 4112. A right arm. Length 8 inches.
„ 4113. A left leg in a bended pofition. Length 6½ inches. (Gherardini Collection.)

Thefe pieces are apparently ftudies for portions of projected works, and feem to have been either directly modelled from diffections, or from fketches or memoranda fo obtained. They fhow the development of the external mufcles, in the particular attitudes of the feveral limbs, and are, indeed, learned exercifes, full of life and movement. No. 4109 evidently reprefents the pendant arm of the coloffal ftatue of David; and Nos. 4110 and 4111 the legs of the fame figure; whilft No. 4113 is, in all probability, one of the legs of the dead Chrift in St. Peter's.

It is ftated in Vafari (vol. xii. page 166) that the prior of the convent and hofpital of San Spirito, in Florence, (circa 1493?), gave Michael Angelo rooms, and every facility for diffection; that he there diffected many dead bodies, and that thefe ftudies were the foundation of the great knowledge of defign which he afterwards difplayed. In thefe exercifes it is fuppofed that he was alfo affifted by the anatomift Della Torre; and a moft interefting, though fomewhat ghaftly, pen-drawing is ftill extant in the Oxford Collection (No. 50), reprefenting two men—fuppofed to be the artift and his friend—diffecting a dead body, in the ftomach of which is inferted a lighted candle.

It is to be noted that all the works for which thefe anatomical ftudies feem to have been exprefsly made were of his early time: (the Bacchus, 1497-8; the Pietà of St. Peter's, 1498-9; the David, 1501-3.)

4106.

MICHAEL ANGELO. David; original model, in wax. Height 3¾ inches. (Gherardini Collection.)

Michael Angelo executed two different ftatues of David; the coloffal marble of the Palazzo Vecchio, (fee caft in this Collection,)

and a bronze, probably of life-ſize. The former was commenced in 1501, and erected in its place in 1504; and the latter, ordered by the *ſignoria* in 1502, was not finiſhed till 1508; the bronze was intended as a preſent to the Mareſchal de Gies, a favourite of François premier, whom the Florentines wiſhed to conciliate. This perſonage, however, fell into diſgrace before the work was finiſhed, and it was ultimately ſent to Robertet, one of his ſucceſſors in the royal favour. It is ſuppoſed that the latter erected it in his *château* in France, and that it has long ſince been melted down, there being, at all events, no further record of it. Unfortunately, therefore, the two great works of Michael Angelo, in bronze,* are both entirely loſt to the world.

The marble David was executed by M. Angelo from a block, which, when he took it in hand, had been roughly hewn into ſhape, according to a previous deſign, by a certain Maeſtro Simone. He was, therefore, greatly reſtricted and fettered in the carrying out of his own model by the reduced dimenſions and general condition of the block itſelf.

Ample accounts of the various circumſtances attending the production of both theſe works will be found in Vaſari, and alſo in the "Carteggio," &c. of Gaye. Enough, however, has been here ſaid to ſhow that, conſidering the difficulties he had to contend with in reſpect to the block, it was likely that Michael Angelo would make even an unuſual number of previous eſſays, both in the ſhape of models and drawings; whilſt the fact that the bronze figure was in progreſs at the ſame time would lead us to expect a certain general accordance in ſtyle, if not in the actual deſign of both works. A pen-ſketch is ſtill extant (formerly in the Marriette and Lawrence Collections) which has been always ſuppoſed to repreſent the bronze David; it is evidently, like the preſent wax model, only a preliminary deſign, and not an after reminiſcence of the finiſhed work; but its general ſtyle and aſpect is ſo diſtinctly that of a work in bronze that there is every likelihood that it cloſely reſembles the bronze figure as it was finally executed.†

Now the preſent wax model is very different from either of the previous compoſitions. It agrees, indeed, with the ſketch for the bronze in one particular only, viz. in having the coloſſal head of Goliath on the

* The other being the coloſſal bronze ſtatue of Julius II, executed for Bologna, and deſtroyed by the populace two years afterwards.

† A facſimile of the drawing is appended. The plaſter caſt of the marble David, taken direct from the original, was preſented to the Muſeum, in 1857, by the Grand Duke of Tuſcany, having been then moulded for the firſt time. The head of the figure has been ſince remoulded for this Department, and may be had of Mr. Brucciani.

ground, arranged as a ſupport or mechanical means of ſtrengthening the work, (the marble figure has the uſual conventionalized trunk of a tree inſtead, for this neceſſary purpoſe.) No deciſive inference, however, can be drawn from this point of reſemblance, as the head is placed very differently in the two deſigns, and, as arranged in the wax model, it might perhaps have ſerved even as a ſufficient means of ſupport to a *marble* ſtatue. Although, therefore, it may be taken for granted that this ſketch was a firſt thought for *one or other* of theſe famous works, it is not eaſy to decide for *which* of them it was intended.

Both the marble and the drawing repreſent a figure in repoſe, whilſt the preſent model ſhows the young hero in a momentary movement, expreſſive of energetic action, the body thrown back and legs apart, as if juſt about to fling the ſtone at his adverſary; unfortunately both arms have periſhed, but from the poſition of the portions which remain they appear to have been raiſed and boldly detached in front of the body. Now ſuch a diſpoſition would, in any caſe, ſeem more ſuitable to the bronze than to the marble, particularly when the limited dimenſions of the block at Michael Angelo's diſpoſal is taken into account; unleſs, indeed, deſpairing of bringing every part of his ſtatue entirely within the compaſs of the marble, he had at one time decided upon executing the arms from ſeparate pieces and afterwards adjuſting them to the figure. The general ſtyle of the model ſeems perhaps, indeed, rather that of a work intended to be executed in marble than in bronze, for the latter material lends itſelf naturally to a more pictureſque treatment, as indeed may be ſeen in the pen-ſketch alluded to. The model, it may be obſerved, has the ſimplicity and refined ſobriety of treatment of the pureſt Greek art. In the poſe and general treatment of the figure, it ſtrongly reſembles one of the antique coloſſal ſtatues of the "Monte Cavallo" in Rome, which being *in ſitu* in Michael Angelo's time, and, doubtleſs, ſeen by him only a ſhort time before the period of the preſent work, may be ſuppoſed to have been ſtill freſh in his mind.*

Some analogy may alſo be perceived with the poſe of the St. George of Donatello, a work which Michael Angelo is known to have greatly admired.

* See Cicognara, "Storia della Scultura," vol. v. p. 151, and note, for a curious compariſon of the Florence David with the *coloſſi* of the Monte Cavallo. Had Cicognara been aware of the exiſtence of the preſent model, which ſhows ſo evidently the influence of theſe ſtatues on Michael Angelo, his argument would have been greatly ſtrengthened.

4117.

MICHAEL ANGELO. Small ſketch of a ſlave or *telamone*, model, in wax. Height 6 inches. (Gherardini Collection.)

This is undoubtedly a firſt thought for one of the ſtatues intended to form part of the tomb of Julius II. The coloſſal marble ſtatue of correſponding deſign, is one of the two which were brought nearly to completion, and are now in the Muſeum of the Louvre in Paris.

The hiſtory of this tomb, which, if carried out as originally deſigned, would doubtleſs have been one of the grandeſt monuments of ſculpture that the world had ever ſeen, is intimately interwoven with nearly the whole artiſtic career of Michael Angelo. Projected during the lifetime of Julius II, and at firſt urged on by him with all the impetuoſity of his impatient nature, it was ſoon laid aſide for other projects of equal magnitude, with which the pontiff overwhelmed the great artiſt. Once abandoned, Michael Angelo was never able again to take it ſeriouſly in hand, and it hung over him as a dead weight for the reſt of his life,—in his own words, he ſays, "I loſt the flower of my youth, tied down to this ſepulchre."* It was commenced in 1505, and the preſent ſketch was probably made in that year. The original deſign was that of an immenſe quadrangular altar-tomb, ſtanding entirely detached on every ſide, and it was to have been ornamented with upwards of forty ſtatues, all of a coloſſal ſize, beſides a great number of baſſo-relievos and elaborate architectural details. This grand deſign was modified on ſeveral occaſions, each time being reduced in importance, until, at laſt, it finally dwindled down to a mere *façade* erected againſt a wall (in the church of "San Pietro in vincoli"), forming little more than a background to the glorious ſtatue of Moſes, which was the only one of the forty entirely and finally completed by the hand of Michael Angelo. An endleſs ſeries of negotiations, heartburnings, and difficulties embittered the beſt years of his life; and the tomb, as it now ſtands, was not finally completed till the year 1550.†

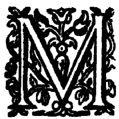
The captives, for one of which the preſent model was a ſketch, were a ſeries intended to be placed around the ſides of the tomb, as

* Letter to the Duke of Urbino. Vaſari, vol. xii. "*Commentario*," p. 315,—"Io mi truovo aver perduta tutta la mia giovineza, ligato a queſta ſepultura."

† The fulleſt and moſt detailed hiſtory of this work and the negotiations attending it will be found in the Life and Commentaries in the often-quoted Le Monnier edition of Vaſari. The entire account has all the intereſt of a romance.

originally defigned, upholding the cornice in the manner of *telamones.* Several of them were rough hewn, and more or lefs advanced towards completion. Four of thefe are ftill to be feen in a grotto in the Boboli gardens at Florence; the two now in the Louvre, however, are nearly finifhed. After the original defign was finally abandoned, Michael Angelo prefented thefe two ftatues to Roberto Strozzi, who had taken care of him during an illnefs. They were by the latter carried to France, and fold to Francis I, who in turn gave them to the Conftable de Montmorency, who placed them in his *château* of Ecouen, near Paris. In the fucceeding century they became the property of Cardinal Richelieu, whofe fifter, after his death, placed them in her manfion in Paris; and finally, in 1793, they were bought for a mere trifle by Lenoir for the "Mufée des Monuments Français," which he founded; from whence they paffed to the Louvre.

4108.



ICHAEL ANGELO. Model, in wax, fketch for a group of Hercules flaying Cacus. Height 14 inches. (Gherardini Collection.)

Hercules is in the act of ftriking down Cacus with his club; the latter, in a contorted attitude, is huddled together at the feet of his antagonift, and weakly embraces his legs in the agony of defpair. The head and arms of Hercules are wanting, and feem, indeed, never to have exifted in this model. It is, doubtlefs, a firft fketch for the coloffal group, projected only, by Michael Angelo as a *pendant* to his ftatue of David. In the Collection of the Cafa Buonarroti, at Florence, where it has remained ever fince the death of the artift, is preferved a fimilar model for this compofition, but executed in terra-cotta; it likewife wants the head and arms of the Hercules, and alfo the head of Cacus, which is given in the prefent wax model. It is needlefs to infift on the grandeur and energy of this noble compofition; the teftimony of the prefent fketch muft excite, in the mind of every true connoiffeur, the deepeft regret that the world was not deftined to behold the completion of the idea thus fhadowed forth.

The hiftory of this famous defign, the execution of which finally fell to Baccio Bandinelli, the open imitator and would-be rival of Michael Angelo, is full of intereft. It appears that an extraordinarily large block of marble—nine *braccia* high and five wide—was quarried at Carrara, at the time that the quarries were being worked for marbles

for the *façade* of San Lorenzo in Florence; and we learn from letters of the Gonfaloniere Pier Soderini to the Marquis of Maſſa, dated 10 May and 16 Dec[r] 1508,* that he had reſolved to give it to Michael Angelo to make a correſponding ſtatue to the David, which he had already executed for the Piazza. In the firſt of theſe letters Soderini announces that Michael Angelo would come to Carrara to block out (*ſbozzare*) the marble, according to the requirements of his deſign, ſo as to reduce its weight, previous to its being ſent to Florence; and in the ſecond he explains that the artiſt had not been able to come, on account of the oppoſition of the pope (Julius II), who would not allow him to quit the great works then in hand for him. At the ſame time he ſtates that only Michael Angelo himſelf could conduct this operation, adding that the patience of the Marquis would be ultimately repaid by the production of a work equal to the antique, which would redound alike to the honour of the city of Florence and his own. Probably the preſent wax model was made at this time (1508); the ſtatue or rather group in queſtion, as appears from other notices, (Vaſari, p. 305, &c.) was to have been a Hercules and Cacus, the two heroes David and Hercules, like our own giants in Guildhall, being emblematical patrons of the Palazzo.

It is clear, however, that Michael Angelo never went to Carrara on this errand, being occupied with the ceiling of the Siſtine chapel in Rome, and a hoſt of commiſſions preſſed upon him by the impetuous pontiff. The marble, meanwhile, remained at Carrara for many years longer, a bone of contention and a ſource of endleſs heartburnings and miſchief. Vaſari (Life of Bandinelli, vol. x. p. 305) gives a moſt intereſting account of its further fortunes. It appears that, on the death of Leo X, the erection of the *façade* of San Lorenzo, for which the marbles at Carrara had been prepared, was ſuſpended or abandoned; and theſe, with the great block in queſtion, lay uſeleſs at the quarry, his ſucceſſor, Pope Clement, having determined to proceed vigorouſly with the ſacriſty or ſepulchral chapel of San Lorenzo, inſtead. For theſe works, therefore, freſh marbles were required; and a certain Domenico Boninſigni was appointed by the pope to ſuperintend their preparation. This man endeavoured to induce Michael Angelo to join him in defrauding the pope, by ſubſtituting the marbles formerly prepared for the *façade*, and getting paid over again for them, as if they were newly extracted from the quarries for the ſpecial work in hand. On Michael Angelo's indignant refuſal to join in ſuch a nefarious ſcheme, Boninſigni

* Gaye, "Carteggio," &c. vol. ii pp. 97, 107.



4108. MICHAEL ANGELO. *Hercules and Cacus, Model in Wax.*

became his bitter enemy, and one of his intrigues was to perſuade the pope to give the great block of marble, lying at Carrara, to Baccio Bandinelli, inſinuating that Michael Angelo had his hands full enough without it, and that it would be far better to ſtimulate both him and Baccio by encouraging rivalry betwixt them. Baccio, whoſe ſelfiſh and malignant character needed no ſuch ſtimulus, loſt no time in exerting himſelf to obtain the commiſſion; and finally, to Michael Angelo's great diſguſt and diſappointment, the pope gave it to him. The latter thereupon ſpeedily made a finiſhed model in wax, alſo of a Hercules and Cacus, and was ſent to Carrara to ſee the marble. The taſk of bringing the block to Florence by the river Arno was finally committed to the *capomaeſtri*, or ſuperintendents, of the Opera del Duomo; but the water of the river being very low, when it had been brought within eight miles of the city, the barge containing it was ſtranded, and the block thrown overboard and imbedded in the mud. With much difficulty it was, however, raiſed again, and brought ſafely to its deſtination; and Baccio, having made a ſecond model, (the block on examination not proving large enough to admit of carrying out his original deſign,) ſet to work on it. His troubles were here, however, about to commence. He was as univerſally hated and deteſted by his fellow-citizens, and eſpecially by the artiſts, as he ſeems to have been in favour with the Medici dynaſty; and when in 1527 the latter were driven from Florence by the Republican party, Baccio thought it prudent to make his eſcape alſo, leaving his great marble group only partly roughed out. Now again came Michael Angelo's turn; at this time the latter had returned to Florence, and was one of the moſt ardent and enthuſiaſtic of the band of patriots who were endeavouring to re-eſtabliſh the liberties of their country. It needed, therefore, very little effort on his part to procure the reſtitution of the marble, and the *ſignoria*, by a ſolemn act, in which the merits of Michael Angelo are lauded to the ſkies, gave it to him again, notwithſtanding, as they ſay, it had in time paſt been confided to another.* Vaſari ſays, (vol. x. p. 311)—"Whilſt the popular government, after the expulſion of the Medici, reigned in Florence, and whilſt Michael Angelo was charged with the direction of the fortification of the city, the marble which Baccio had begun to work, together with his full-ſized model of the Hercules and Cacus, was ſhown to him, in order that he might take the former and make a group from it, provided Baccio had not diminiſhed its ſize too much in the ſenſe of his own deſign. Michael Angelo

* Gaye, vol. ii. p. 98.

thereupon, confidering the reduced dimenfions of the block, determined on his part alfo, to abandon his firft idea of a Hercules and Cacus, and to execute inftead a group of Samfon flaying two Philiftines with the jaw-bone of an afs;* but as often happens, what man propofes, God difpofes very differently; for when the fiege took place, Michael Angelo was obliged to take to a very different occupation from that of carving marble, &c. &c."

Michaël Angelo, in his turn, was obliged to fly from Florence fhortly afterwards; and Baccio, returning again with the victorious faction of the Medici, finally obtained the work from Duke Aleffandro, and finifhed the group. Vafari well obferves:—"And fo was our city deprived of a moft rare ornament, which certainly that marble would have become under the hands of Buonarroti." Baccio's performance was an egregious failure; and its erection in the piazza, where it is ftill to be feen, was the fignal for a ftorm of odium and ridicule which literally overwhelmed him; for the Florentines hated him, as a man, as much as they loved and reverenced Michael Angelo; and they feized the opportunity of expreffing their diflike to the artift, and at the fame time of making a political demonftration againft his patron, Duke Aleffandro, who, at laft, was forced to put down the popular manifeftation, of which the group was the oftenfible object, by imprifoning a number of the malcontents. (*See Engraving.*)

4107.

MICHAEL ANGELO. A mafk, fketch in terra-cotta. Height 3 inches. (Gherardini Collection.)

This admirable model, though a very hafty fketch in clay (half-baked to preferve it, probably by the provident care of fome pupil or affiftant) is a work fuch as only this great artift could have produced. In the words of the original inventory of the Gherardini Collection, "it exhibits, though in fmall dimenfions, all the admirable power (*bravura*) of Michaël Angelo in wild and fantaftic fubjects;" the intenfe expreffion of wolfifh ferocity, produced by a few apparently random touches of the modelling tool, is indeed moft wonderful. It is believed to be a firft fketch for the mafk on which refts the arm of the celebrated allegorical figure of Night, on the Medici tomb in San Lorenzo.

* See alfo Vafari, vol. x. p. 289, in the Life of Pierino da Vinci, from which it appears Michael Angelo actually made fome fketches (probably models in wax) for this laft fubject of Samfon and the Philiftines.

4116.

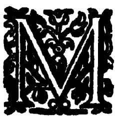
ICHAEL ANGELO. Statuette of the young Apollo; model, in red wax. Height 9 inches. (Gherardini Collection.)

The marble ſtatue, of life-ſize, in an unfiniſhed ſtate, of which this is probably the firſt ſketch, has, within the laſt few years only, been placed in the gallery of the Uffizj in Florence; having previouſly, for a long time, remained neglected and unrecognized in a niche of the theatre, in the Boboli gardens.

Vaſari (vol. xii. page 212) records the circumſtances under which the ſtatue was executed (A.D. 1530) after the ſiege and capitulation of Florence, during which Michael Angelo had been one of the moſt prominent and energetic on the ſide of the defenders:—"Baccio Valori, the pope's commiſſioner, had orders to arreſt and confine in the *Bargello* certain of the citizens who were the moſt compromiſed, and the court itſelf cauſed Michael Angelo to be ſought for at his dwelling; but he, ſuſpecting their intentions, fled ſecretly to the houſe of one of his particular friends, where he remained ſome time concealed. However, when the firſt fury had ſubſided, Pope Clement bringing to mind Michael Angelo's unequalled talents, gave orders for him to be ſought out; and that not only ſhould nothing be ſaid to him, but that, on the contrary, all his previous appointments ſhould be reſtored to him, and that he ſhould proceed with the works at San Lorenzo. Reaſſured hereupon, Michael Angelo commenced, in order to conciliate the good offices of Valori, a ſtatue of three *braccia* high, in marble; repreſenting an Apollo drawing an arrow from a quiver; this he nearly brought to completion; and at preſent it is in the chamber of the Prince of Florence, and is a moſt rare and beautiful thing; although, as I have ſaid, not entirely finiſhed."

The left arm and the right leg, from the knee downwards, are wanting in the preſent model.

7561.

ICHAEL ANGELO. Small ſtatue, in marble; an unfiniſhed figure of St. Sebaſtian. Height 3 feet. (Gigli-Campana Collection.)

The faint is reprefented ftanding erect with his hands tied behind his back. The movement of the figure is fomewhat contorted. It is an uncompleted fketch, the moft highly-finifhed portions being merely rough hewn, whilft other parts, fuch as the arms and legs, are fcarcely to be diftinguifhed from the mafs of marble from which they were being developed.

This little ftatue was evidently left by Michael Angelo in an unfinifhed ftate, like fo many other of his works, either, as Vafari intimates, from the *furore* of his genius, which difgufted him with works already commenced, and which it would have been neceffary to carry to perfection with days and months of perfevering labour; or from the fact that his hafty and impetuous manner of working the marble, itfelf expofed his works in progrefs to numerous accidents, which became a fimilar caufe of annoyance and difcouragement to him. It is known that Michael Angelo feldom availed himfelf of the mechanical appliances in ufe with the fculptors of his day, trufting to his eye and hand alone; and the prefent little ftatue, whether intended to have been elaborated into a finifhed production or merely begun as an exercife,* has all the appearance of having been brought to its prefent ftate without any previous finifhed model, *i.e.* it feems as though he had at once attacked the rough block with chifel and drill, probably with nothing before him but a flight pen-fketch or a hafty little model in wax. (See that of the Slave in this Collection, No. 4117.) It is impoffible to determine to what period of his long career the work belongs. Its general refemblance in ftyle to the flaves of the Louvre, however,

* It is recorded that Michael Angelo, towards the end of his career, was in the habit of working at his unfinifhed marbles, for the fake of manual exercife only, in the cold weather, commencing fome, and probably finally fpoiling, in his impetuofity, many others of his works in progrefs. The prefent ftatue has loft a large piece of the marble from the top of the head, and the head itfelf has alfo been detached from the body.

An old French writer, Blaife de Vigenère ("Les Images de Philoftrate," Paris, 1629, p. 853) recounts that, being in Rome, (circa 1546,) he had feen Michael Angelo at work at his marbles with an incredible vigour and impetuofity;—in his own language: —"Je l'ai vu, bien qu'agé de plus de foixante ans, et encore non de plus robuftes, abattre plus d'écailles d'un très dur marbre en un quart d'heure que trois jeunes tailleurs de pierre n'euffent pu faire en trois ou quatre, chofe prefque incroyable à qui ne le verrait, et il y allait d'une telle impétuofité et furie, que je penfais que tout l'ouvrage dût aller en pièces, abattant par terre d'un feul coup, de gros morceaux de trois ou quatre doigts d'éfpaiffeur fi ric-à-rac de fa marque, que s'il eût paffé outre, tant foit peu plus qu'il ne fallait, il y avait danger de perdre tout, parce que cela ne fe peut plus réparer après, comme les ouvrages d'argile et de ftuc."

See alfo, in refpect to Michael Angelo's method of procedure in working in marble, a moft interefting paffage in Benvenuto Cellini's treatife on goldfmith's work and fculpture ("Due trattati," &c. Fiorenza, Valente Panizij & Marco Peri. 1568), leaf 57.

executed for the tomb of Julius II, may perhaps warrant its being referred to his early period, circa 1505 (?).

Signor Migliarini has remarked in reference to it, (Album of the Gigli Collection*) :—

"Very ſingular are the ſketches of this incomparable artiſt; and many of them are extant. They are wonderfully real in appearance, as though the figures had been latent in the marble, and the repeated ſtrokes of the chiſel had merely had the power to awaken them, as it were, from the ſleep of matter; then they ſeem to move, diſencumbering themſelves by ſlow degrees from the inert maſs, becoming animate. The fable of men being born of ſtones would be more applicable to Buonarroti than to Deucalion."

4105.

MICHAEL ANGELO. *Torſo* of a Female; model, in black wax. Height 13½ inches. (Gherardini Collection.)

This is a ſlight unfiniſhed ſketch, perhaps a ſtudy or recollection, from a female model; the *torſo* and thighs, down to the knees, only remain. It is literally from the *hand* of Michael Angelo, being, like the model of the ſlave (No. 4117), rapidly blocked out in the ſoft wax, almoſt entirely with his thumb and fingers.

4104.

MICHAEL ANGELO. A coloſſal Left Hand. Highly-finiſhed model, in terra-cotta. Height 9 inches. (Gherardini Collection.)

The plaſter caſt of this hand had been, for ages, celebrated as a ſtudy for artiſts, being commonly known in the ſtudios of Italy as

* Profeſſors Santarelli and Dupré alſo communicated the following obſervations to Signor Gigli:—"Richieſto del mio parere ſopra una Bozza in marmo alta un braccio e mezzo, che ſembra rappreſentare un San Sebaſtiano con le mani legate dietro il dorſo, per la ſovrumana intelligenza d' arte d' improntare alla prima con lo ſcalpello le parti anatomiche dell' azione, e quindi per il terribile girare della grandina veſtirle di carne, e avvivarle, reputo queſt' opera del divino Michel Angiolo, e di grande importanza perchè moſtra qual foſſe il ſuo modo di diſporre il lavoro e condurlo come ne abbiamo ſaggi in queſta Academia di Belle Arti, e nella Galleria degli Uffizi.

"(ſigned) PROF. EMILIO SANTARELLI,
"GIOVANNI DUPRÉ."

"Michael Angelo's hand;" but nothing was known of the original till this terra-cotta came to light in the Gherardini Collection.

There is every appearance that the present is the original work, and, from its careful design and finished execution, it seems most likely that Michael Angelo himself intended it for the purpose, which, by means of the reproduction in plaster, it has always served. That he did execute both drawings and models, as direct lessons to his numerous scholars, there is abundant evidence to show.

4119.

MODEL, in terra-cotta. A reduced copy of Michael Angelo's recumbent statue called "*La notte;*" from the tomb in San Lorenzo. Florentine *cinque-cento* sculpture. Length 16 inches. (Gherardini Collection.)

The authors of the Gherardini inventory ascribed this model to Michael Angelo himself. It is obviously only one of the numerous reductions made by his pupils and followers.

4122.

SCHOOL of Michael Angelo. Recumbent figure of a Man; model, in terra-cotta. Circa 1560. Length 18 inches. (Gherardini Collection.)

Probably a study from the nude, for architectural decoration, either as an allegorical figure for a tomb, in imitation of those of Michael Angelo in San Lorenzo, or perhaps to be placed reclining on the summit of the pediment of a doorway. It has considerable resemblance to the style of Bartolommeo Ammanati.

6735.

JASON, statue in marble; by one of the earlier scholars of Michael Angelo. Circa 1530 (?). Height 5 feet 10 inches.

Although with great resemblance to the antique, this statue is replete with the grand style of the Florentine school, whilst it has at the same time none of the overcharged fulness of Michael Angelo's

later manner. In general design and sentiment, it displays the influence of the Bacchus of the gallery of the Uffizj, and also of the David. There is no clue to the actual author of the work.

It was obtained from the gardens of the Palazzo Strozzi, Florence, where it formerly stood under the portico "Degli Orti Oricellai."

4123.

RAFFAELLE, (ascribed to, or Lorenzotto.) Jonah; model, in terra-cotta. A preliminary sketch for the marble statue in the Chigi chapel, in the church of Sta. Maria del Popolo, Rome. Height 12 inches. (Gherardini Collection.)

The Jonah of the Chigi chapel, although known to be actually from the chisel of Lorenzotto, has always been virtually considered as the work of Raffaelle; the composition or invention of the figure was doubtless his. Vasari, indeed, in his Life of Lorenzotto, implies as much; whilst the anonymous author of the Life of Raffaelle, written before that of Vasari, and a few years only after the death of the great painter, is still more explicit. (Inedited Life of Raffaelle d' Urbino, illustrated with notes by Angelo Comolli, Rome, 1790, pages 76-77.) He says:—"He (Raffaelle) worked also in sculpture, and executed some statues; I have seen one in the hands of Giulio Pippi (Giulio Romano), pupil and heir of Raffaelle, which represents a child. *The model of Jonah, which is in the Church del Popolo, is equally by him.*" Although it is certain that the present model represents the Jonah, it is yet widely different from the statue as executed; the variations, indeed, are so numerous and considerable as to clearly indicate the unsettled purpose of the artist. For instance, whilst the arrangement of the principal details are very much the same as in the finished marble, the entire movement of the figure is different; in the model the body is thrown forward, whilst in the marble the action is precisely the reverse, the upper part of the figure being inclined backwards, instead. If Raffaelle then really made the models for this statue, it seems difficult to avoid the conclusion that the present sketch is by his hand. On the other hand, it is not impossible that Lorenzotto may have made the preliminary model from a drawing of the great master, submitting it afterwards for his advice and amendment; the change in the pose of the figure, as carried out in the marble, may thus have been recommended and

brought about through Raffaelle's ſuperior judgment, baſed on an expreſs conſideration of the locality in which the work was to be erected. On this ſuppoſition, then, Raffaelle would have made a drawing for the ſtatue which Lorenzotto embodied in the round, probably ſubmitting to his maſter more than one tentative ſketch, previous to the execution of the full-ſized finiſhed model, which Raffaelle himſelf may have finally worked upon and improved in the clay. In either caſe the preſent model is a moſt intereſting record of the earlier ſtages of the deſign of this famous ſtatue.

Meſſrs. Dyce, R. A., and Herbert, R. A., in their report made to the Chancellor of the Exchequer, previous to the purchaſe of the Gherardini Collection, expreſſed themſelves as follows reſpecting this model:—" We have already ſpoken of the terra-cotta model attributed by the Italian artiſts, conjecturally, to Sanſovino, but in the opinion of French critics, to which we ſubſcribe, to be conſidered as the undoubted work of Raffaelle. This judgment, it is not unimportant to notice, was unheſitatingly, and at the firſt glance, pronounced by one of us who happened to be the firſt to ſee the collection, and before learning to whom, either in Italy or France, the model had been attributed. And there can be no doubt about the beauty and excellence of this remarkable ſketch. Every line of it ſeems to breathe the ſpirit of Raffaelle; and it is preciſely the ſort of ſketch which he, as a painter, was likely to have furniſhed,—beautiful in its conception, comparatively ſlight and unequal in its execution, and, as it would ſeem, not very well adapted to fill the niche intended to receive it. In this laſt circumſtance, indeed, we may trace the cauſes of the difference between the ſketch and the finiſhed work. According to the ſketch, a greater depth would have been required than the niche allowed; to obviate this, the artiſt ſeems firſt to have tried the effect of cutting off the left foot and part of the leg, the want of which would not have been perceived when the ſtatue was ſeen in front. Theſe are wanting in the terra-cotta. This plan being abandoned, the whole poſe of the figure was modified, ſo as to bring its dimenſions within the bounds with reſpect to depth, which the poſition it was intended to occupy rendered neceſſary. The conſequence of this change has been that the Raffaelleſque character of form and attitude ſo ſtrongly marked in the terra-cotta has, to a great degree, evaporated in the marble of the Capella Chigi; and it may be ſafely affirmed that in this terra-cotta we not only have the deſign for the Jonah, ſuch as Raffaelle intended it to be in its main characteriſtics, but in reality the only exiſting ſpecimen of ſculpture by his hand."

Paſſavant* believes that Raffaelle actually lent a hand in the execution of the marble ſtatue itſelf; and, in ſupport of this opinion, quotes the evidençe of an Italian *cinque-cento* writer, (Gio. Martinelli, Le Coſe Maravigliofe della Città di Roma, &c. Roma, 1589,) who ſtates that Raffaelle cauſed the Jonah and its companion ſtatue of Elias to be executed by Lorenzotto *in his own houſe*, under his immediate ſupervifion; and that moſt probably he actually worked on them himſelf. If this were the caſe we may reaſonably ſuppoſe that Raffaelle gave at leaſt a helping hand to the preliminary models, of which the preſent is undoubtedly one. The ſtatue of Elias, which accompanies the Jonah in the Chigi chapel, is altogether an inferior production, and has none of that "Raffaelleſque grace" diſplayed in every line and contour of the Jonah; it is in conſequence ſcarcely ever alluded to.

* Rafael Von Urbino und ſein Vater Giovanni Sanzio, Leipzig, 1839.

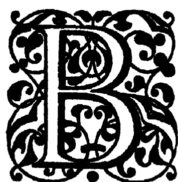




Italian Sculpture. 16th Century.

FLORENTINE SCHOOL.

4103.



ACCIO BANDINELLI, (aſcribed to.) Model of a Cow lying down; in terra-cotta. Length 13½ inches. (Gherardini Collection.)

This model was aſcribed, by the author of the Gherardini inventory, to Donatello. From its preciſe reſemblance in ſtyle and treatment, however, to ſeveral drawings of cows by Baccio Bandinelli, which the writer has at different times ſeen,* he has little doubt that it is really an early ſtudy from Nature by the latter artiſt. Vaſari, (vol. x. p. 295,) expreſsly informs us that in his youthful days Baccio made, with great diligence, many ſtudies from the cattle in his father's farm at Pinzirimonte.

7386.



ACCIO BANDINELLI. Relievo, in ſtucco. *Pietà*, or depoſition from the Croſs. Compoſition of twelve figures. Length 2 feet 4 inches, height 1 foot 3¼ inches.

In the foreground the body of our Saviour is laid in a recumbent attitude; St. John, ſeated on the right, holds the extended left arm, and bending forward kiſſes the hand; in the centre the Virgin is ſeated at the foot of the croſs with her hands claſped; and on the left two women

* See two chalk drawings exhibited in the "Galerie des Deſſins" at the Louvre; ſeveral others are alſo extant.

are kneeling in ſorrowing attitudes. The ſecond plane of the compoſition is formed by a ſeries of ſeven ſtanding figures, four on the right and three on the left; two of whom, aged men, clad in grandly-draped veſtments, hold reſpectively the nails and the crown of thorns. On the left two women, one of whom is raiſing her arms with an expreſſion of extravagant ſorrow, and the other tearing her hair, are imitated from figures in the bronze relievo of the ſame ſubject by Donatello, in the pulpit of San Lorenzo.* There is little doubt that this relievo was a finiſhed model for the bronze which, according to Vaſari, Bandinelli gave to the Emperor Charles V. when in Genoa, and in return for which the Emperor beſtowed on him the dignity of "Cavaliere," &c. "Aveva Baccio in queſto tempo medeſimo, fatto una ſtoria di figure piccole di baſſo e mezzo rilievo, d' una depoſizione di croce, la quale fu opera rara, e la fece con gran diligenza, gettare di bronzo. Con finita la donò a Carlo quinto in Genova, il quale la tenne cariſſima: e di ciò fu ſegno, che ſua Maeſtà dette a Baccio una commanda di San Jacopo, e lo fece cavaliere." (VASARI, vol. xi. p. 310.)

NOTICE OF BACCIO BANDINELLI; BORN 1487, DIED 1559.

BANDINELLI was the ſon of a rich and flouriſhing goldſmith of Florence, who was himſelf an artiſt of great talent, ſpecially patronized by the Medici family, to whom, in return, both father and ſon always maintained the cloſeſt adherence. In his earlieſt eſſays, as a ſculptor, Baccio was aſſiſted by Leonardo da Vinci, who eſpecially adviſed him to ſtudy the works of Donatello; and the reſults of this good counſel are evident in innumerable reminiſcences of that great maſter, ſeen in the productions of Baccio, even in his moſt mature period. (See previous note.) Michael Angelo's cartoon of Piſa, however, was Baccio's greateſt model; and,

* Ottley ("Italian School of Deſign") has engraved in facſimile a drawing of Bandinelli, for another compoſition of the depoſition from the croſs, in which the ſame two figures occur, differently diſpoſed. The drawing is in fact a *paſticcio* from Donatello's pulpit relievos. That eminent connoiſſeur, however, miſled by the ſimilarity of the compoſition, attributed it to Donatello himſelf, and thereupon proceeded to characterize the manner of Donatello in his ſuppoſed pen-drawings, adducing other obvious drawings of Baccio Bandinelli, in ſupport of his theory. The error thus promulgated has ſince obtained ſo firm a footing that an entire claſs of drawings, which are really the work of the earlier time of Baccio Bandinelli, are continually aſcribed by collectors to Donatello, whoſe exceedingly rare drawings, if indeed any of his are now to be identified with certainty, are of an entirely different and far more archaic character.

although through life he hated Michael Angelo, and loft no opportunity of decrying his works, or of doing him actual injury, there is no doubt that he learnt more from him than from any other fource. It is not, indeed, too much to fay that, in his rendering of the human figure, he was a follower of the great Buonarroti. Baccio was a fkilful draughtfman, and very expert in working in clay and wax on a fmall fcale; in fhort, he was pre-eminently a fketcher, but, unfortunately his finifhed works always fhowed a lamentable falling off from their firft promife. As a man, his character was deteftable,—envious, quarrelfome,—the enemy of every one, and his bitter and malicious tongue was ever working mifchief, which recoiled again on himfelf, embittering his life and thwarting him in his undertakings. Of Baccio's innumerable drawings many hundreds are ftill extant. His contefts with Benvenuto Cellini will be remembered by all who have read the well-known autobiography of the latter artift.

List of the Principal Works of Baccio Bandinelli still extant.

LORENCE. Gallery of the Uffizj. Copy in marble of the Laocoon.

———— In the Piazza, at the angle of the Palazzo Vecchio. Coloffal marble group of Hercules and Cacus.

Rome. Church of "La Minerva." Portions of the tombs of Clement VII. and Leo X.

Florence. Piazza di San Lorenzo. Statue of Giovanni della Bandenere, on ornamental pedeftal.

———— Audience-chamber of the Palazzo Vecchio. Statues of Giovanni de' Medici, Duke Aleffandro, and Pope Clement.

———— Santa Maria di Fiore. Sculptures of the high-altar, and relievos on the enclofure round the choir.

Boboli gardens. Statues of Adam and Eve, in niches near the entrance.

—— "Chiefa de' fervi." His own marble altar-tomb with a ftatue of the dead Chrift.

Engravings from Baccio Bandinelli's Drawings.

St. Lawrence. Engraved by Marc Antonio.

Maffacre of the Innocents. Engraved by Marco da Ravenna.

"The Skeletons." Engraved by Marco da Ravenna.

The Academy of Baccio Bandinelli. Engraved by Marco da Ravenna.

See impreſſions in the Print-room of the Britiſh Muſeum; where alſo may be found many of his original drawings.

5769.


SCRIBED to Franceſco di San Gallo. Fragment, a group of two *Amorini*, in Florentine *pietra ſerena*, circa 1540 (?). Width acroſs the ſtone 1 foot 10½ inches.

This fragment was in all probability the triangular bracket, or lower portion, either of a *tabernacolo* or elſe of a *ſcudo*, or ſhield of arms bordered with an architectural framing of *cartouche* work. The energy of movement of the two *amorini*, and a certain vigorous auſterity of ſtyle expreſſed in them, are characteriſtics evidently derived from a cloſe ſtudy of the grand manner of Michael Angelo.

7411.


SCRIBED to Franceſco di San Gallo. Oval relievo, in ſtucco. Florentine ſculpture; circa 1540-60. Sight meaſure of the relievo, height 2 feet 4 inches, width 1 foot 8 inches.

The Virgin and Child ſeated on clouds, upheld or ſurrounded by boy-angels; an oval relievo in its original carved wooden frame of the period. This is probably a contemporary caſt, taken by the artiſt himſelf, from one of his popular compoſitions. It has been originally gilded. The elegant wooden border or frame has alſo been picked out in gold on a dark brown ground.

Franceſco (born 1497, died 1576?) was the ſon of the celebrated architect Giuliano di San Gallo. His principal works now known are the following:—

FLORENCE. Three ſtatues on the altar of the "Or San Michele."
——— Recumbent ſtatue on tomb of the Biſhop Marzi. Church of the Nunziata; dated 1556.

FLORENCE: Statue of Paolo Giovio in the cloisters of San Lorenzo; dated 1560.

FIESOLE. Marble votive busts of San Rocco and the Madonna in the church of Santa Maria Primerana; the former dated 1542, the latter, 1575.

MONTE CASSINO. Statue on the tomb of Piero de' Medici.

1518.

PIERINO DA VINCI; born 1520, died 1554. Florentine school. Bas-relief in bronze, the Holy Family. Height 13½ inches, width 9½ inches.

The following observations of Signor Migliarini respecting this well-known composition, may be here quoted, premising that they were written in reference to a cast in *gesso duro*, in the Gigli Collection, which, as the Museum already possessed this bronze, was left behind with other duplicates in the portion of the collection retained by the Monte di Pietà:—

"The bas-relief in bronze, representing the tragic death of Count Ugolino, preserved in the noble family Della Gherardesca, was long believed to be the work of Michael Angelo, and has been only lately ascribed to its rightful author, Pierino.* Whoever is acquainted with this relievo, or the various engravings of it, will acknowledge that the present is a work of the same author. The Virgin, seated, holds her beloved Son sleeping on her breast, whilst she herself is reading beside Him; in an attitude of devotion stands the youthful St. John with a cross in his hand, and further behind is Joseph asleep. In the upper part a flying angel is binding the canvas of a tent or awning to the trunk of a tree.

"In this work Pierino does not conceal that he is a follower of the style of Buonarroti, who, at that time, was the most admired master in Rome; indeed the imitation is so excellent that it might almost be taken for a work of the great master himself. It should be noticed that Pierino, in the outset, imitated the ancient Florentine masters; but, after having visited Rome, he passionately attached himself to the style of Michael Angelo: it is necessary to make this observation in order to explain the striking difference of manner which is to be found in the rare works of that short-lived artist."

* A cast of this relievo is placed near the present work.

Pierino, who was the nephew of the famous Leonardo da Vinci, was at firſt placed with Baccio Bandinelli, whom, however, on account of his ill treatment, he ſoon quitted. He next became the pupil, or rather aſſiſtant, of Il Tribolo; but Michael Angelo was his ultimate and true model, and, partly from his own undoubted merits, and ſomewhat, perhaps, from the preſtige of his uncle's poſthumous fame, he became, whilſt ſtill very young, one of the leading and moſt popular artiſts of Florence. He was prematurely cut off in the thirty-fourth year of his age.

The following works of Pierino da Vinci may be noted as ſtill extant:—

FLORENCE. Caſa Gherardeſca. Relievo in bronze, repreſenting the death of Count Ugolino and his ſons.

———— Villa de Quarto. Four Cupids in bronze, round the baſin of the fountain; executed by Il Tribolo.

PISA. Statue of Abundance, in travertine.

FLORENCE. Gallery of modern ſculpture in the Uffizj. Relievo in marble, the Holy Family with St. John and St. Elizabeth.

ROME. Muſeum of the Vatican. Mezzo-relievo, in marble; an allegorical repreſentation of Piſa reſtored to Coſmo II.

PESCIA. Sepulchre of Baldaſſare Turini in the Duomo, (only in part the work of Pierino.)

2626.



STATUETTE, in bronze, of a deformed Dwarf. Florentine ſculpture; circa 1550 (?). Sculptor uncertain. Height 13 inches.

This admirable bronze is obviouſly a portrait or ſtudy from the life. From the rod in his hand, and the owl which he beſtrides, it is evident that the groteſque little monſter is intended to perſonate the ancient ſatiriſt Æſop. It is obviouſly an unique caſt from an original wax model, executed in the old proceſs called *a la cire perdue*, as the framing or ſkeleton of iron wires, which formed the ſupport of the original wax model, may be ſeen embedded in the interior of the bronze. In the grand ſtyle of execution of this remarkable work, worthy as it is of Michael Angelo himſelf, the hand of Pierino da Vinci may, with much probability, be ſuſpected. It is not unlikely that it repreſents Morgante, the dwarf of Coſmo II. of whom

Vafari records that the painter Bronzino painted two views, back and front, in the nude :—“Ritraffe poi Bronzino, al duca Cofimo, Morgante nano, ignudo tutto intiero, ed in due modi, cioè da un lato del quadro il denanzi, e dall' altro il di dietro, con quella ftravaganza di membra moftruofe che ha quel nano: la quel pittura in quel genere è bella e maravigliofa.” (Vol. xiii. p. 166.)

4121.

GIOVANNI BANDINI; called Giovanni dell' Opera. Preliminary fketch, in terra-cotta, for the allegorical figure of Architecture, executed in marble for the tomb of Michael Angelo, in the church of Santa Croce. Florence; circa 1564-68. Height 13½ inches. (Gherardini Collection.)

The magnificent obfequies of Michael Angelo are recorded at great length by Vafari, by whom, moreover, the defign for the marble tomb, ftill extant in Santa Croce, was made. This work, an impofing mural ftructure, is decorated with a buft of Michael Angelo, various relievos, and three allegorical figures, viz. Painting, Sculpture, and Architecture. The fculptures were executed by Battifta Lorenzi, Valerio Cioli, and Giovanni dell' Opera, all young artifts of rifing fame; and it appears, from documents in Gaye (III, 150, 65), that the latter artift executed the ftatue of Architecture; to his hand, therefore, this model is undoubtedly due.*

Cicognara, (vol. v. pp. 221-224,) in his notice of Bandini, places the prefent work far above the two companion ftatues. (An outline engraving of the tomb is given in the Atlas which accompanies the above-cited work, Pl. 65, and other productions of the artifts are engraved in Plates 60, 61.) Giovanni Bandini, or Giovanni dell' Opera, as he was always called, in accordance with the Florentine habit of giving nicknames, acquired this defignation from his having had his ftudio on the premifes of the “Opera de S. Maria del Fiore.” He was a pupil of Baccio Bandinelli; and, although his labours belong entirely to the fecond half of the 16th century, he retained, in fpite of the general

* The buft, the ftatue of “Painting,” the relievos, and the architectural details of the tomb, were the work of Lorenzi; the “Sculpture” was the work of Valerio Cioli; whilft the “Architecture” fell to the fhare of Giovanni dell' Opera.

decline of art which took place around him, much of the severe and grand manner of the great age of Florentine sculpture. He was especially famous as a portrait sculptor; and it is not unlikely that his constant reference to Nature in this vocation tended to preserve him from the exaggerated and unreal mannerism of his contemporaries. He lived till nearly the close of the century. For further particulars of his life and works, see Baldinucci.

7595.

ACOPO SANSAVINO—(Iacopo Tatti, born 1477, died 1579.) The Deposition from the Cross. Original model, in wax; executed circa 1500-24. Extreme height of the entire composition 2 feet 7 inches, proportionate height of the figures 1 foot. (Gigli-Campana Collection.)

The representation of the Deposition here given is that technically known by artists as the "three crosses," and the composition, which is very intricate, divides itself into three main groups or actions. The cross of our Saviour, higher than the others, stands in the centre; ladders are placed against it, on which a group of disciples are clinging in various picturesque attitudes, engaged in lowering the body of our Lord, by the help of linen bands. On the right, the body of one of the thieves is being carried away on the shoulders of two men, whilst, on the opposite side, that of the other malefactor, also taken down, is roughly tied to a ladder; on the same side, in the foreground, a beautiful group of the Virgin fainting, surrounded by disciples, completes the composition. The figures are in the round, modelled in a finished manner, and the entire composition stands clear of any support; it is enclosed within a kind of portico supported on two Doric columns, and at the back a panel-picture serves as a background to the composition; on it is painted, in *chiar'oscuro*, a landscape with two boy-angels flying in the air. The figures are modelled in wax; the ladders, crosses, &c. are in wood: but the whole has been covered with leaf-gold.

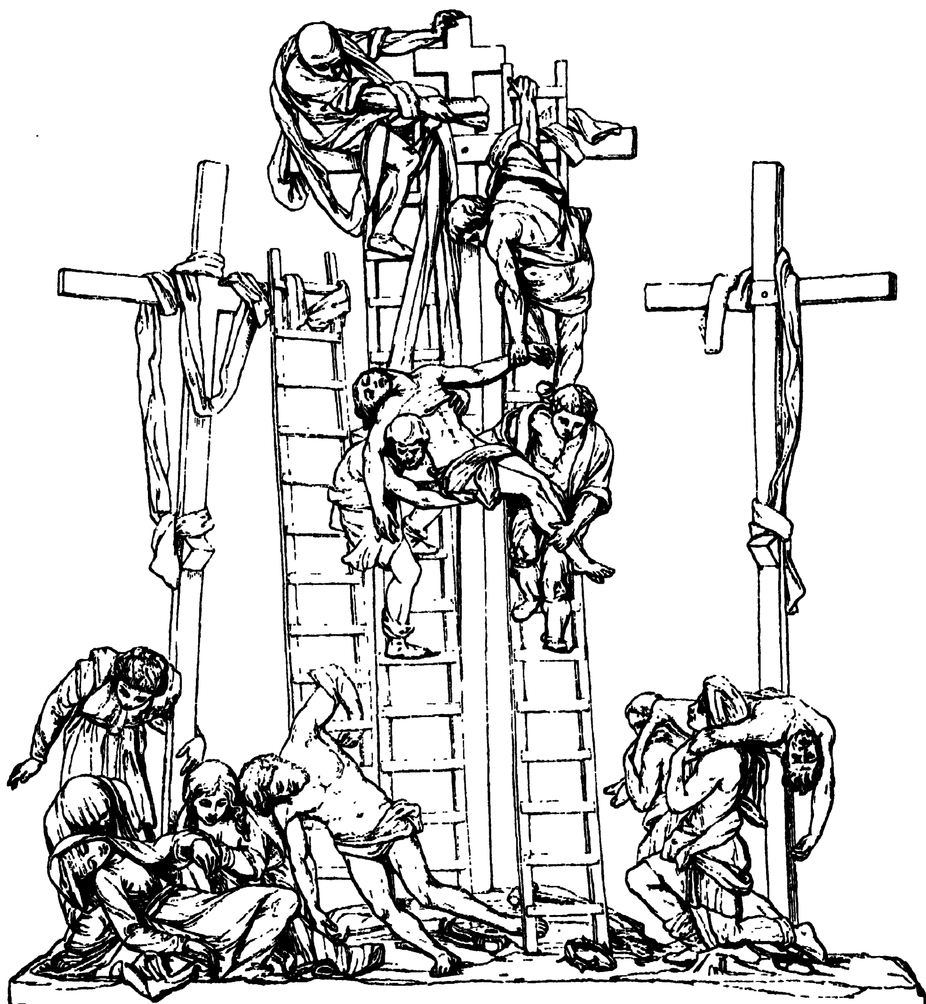
The entire appearance of the work is that of a model executed to serve as a study or help in the arrangement of a picture, and in fact such was its original intention.* In Vasari's Life of Sansavino is an account

* The great similarity in the treatment of this composition and that of Daniele da

of this very work, from which it appears that it was executed, at the outſet of Sanſavino's long career, when in Rome during the pontificate of Julius II. (circa 1503-13), for the painter Pietro Perugino. Vaſari's account is as follows :—"Whilſt Sanſavino, in conſequence of his ſtudies, acquired every day increaſed reputation in Rome, Giulio da San Gallo, who had entertained him in his houſe in Borgo Vecchio, being obliged to return to Florence for change of air, Bramante found him a lodging alſo in Borgo Vecchio, in the palace of Domenico della Rovere, Cardinal of San Clemente, where alſo reſided Pietro Perugino, who at that time was occupied in painting the ceiling of a room in the 'Torre Borgia' for Pope Julius; and there Pietro, having ſeen the fine manner of Sanſavino, cauſed him to make for his uſe many models in wax; and, amongſt others, one of *Chriſt taken down from the croſs*, in full relief, with many figures and ladders, a moſt beautiful production; the which, together with many other things of the ſame kind, were afterwards all carefully collected together by Monſignor Giovanni Gaddi: and at the preſent time are preſerved in his houſe in Florence, in the Piazza di Madonna. Theſe things, I ſay, were alſo the occaſion of Sanſavino's being much employed by Luca Signorelli of Cortona, Bramantino da Milano, Bernardino Pinturicchio, Ceſare Ceſariano, and many others of the moſt famous artiſts who were in Rome at that time." (VASARI, vol. xiii. p. 73.) A note to this paſſage in the Le Monnier edition acquaints us with the after-fortunes of this model; from which it appears to have remained in the Caſa Gaddi till 1766, in which year it paſſed into the collection of the Engliſh painter Ignatius Hugford, then reſiding in Florence, and, after ſeveral changes of ownerſhip, ultimately came into the poſſeſſion of Signor Gigli. This fragile work has, therefore, made at leaſt three diſtinct voyages of ſome length, viz. from Rome to Florence, in the 16th century; back again from Florence to Rome, when taken there by Signor Gigli; and finally, from Rome to England.

It is ſomewhat difficult, at firſt ſight, to believe this work to be

Volterra's famous picture in Trinità da Monte is very evident; it is moſt likely, indeed, that Daniele's picture was directly inſpired by the preſent work, which was executed many years prior to it; and, as an admired performance, was, doubtleſs, well known to the painter. Baroccio's celebrated deſcent from the croſs, at Perugia, again, was certainly painted in emulation of the Trinità da Monte picture, as alſo, there can be no doubt, was the moſt famous of all repreſentations of this ſubject, Rubens' great picture at Antwerp. From the early date of the preſent compoſition, therefore, it may be preſumed to be the original type of the more modern mode of treatment, in art, of this noble ſubject.



7595. Iacopo Sansavino. *Deposition from the Cross, Model in Wax.*

a production of the age of Pietro Perugino and Luca Signorelli; the "*bella maniera*," which appears to have captivated the great Umbrian masters, seems a century removed from their own style. It is evident, however, that Iacopo was one of the guiding-lights of the *new* or *modern* school; and a previous passage in Vasari, in which is recounted his intimate alliance with Andrea del Sarto, who also was one of the greatest innovators of the early *cinque-cento* period, gives a sufficient insight into the cause of the popularity he attained at the outset of his career.* Iacopo Sansavino, indeed, like his great contemporary Michael Angelo, who was born only two years before him, seems to belong to two distinct centuries; the lives of both, protracted so far beyond the usual span, embrace such apparently different epochs, and extend over periods of such rapid change, that, to borrow an idea from another art, in treating of their works, our sense of the *unities*, so to say, seems constantly shocked. It seems almost impossible to connect the Michael Angelo, who was the friend and *protegé* of Lorenzo il Magnifico, the active contemporary of Ghirlandaio, Sandro Botticelli, Andrea Mantegna and Leonardo da Vinci, with the Vasari, Giovanni Bologna and Duke Cosimo of the middle and second half of the 16th century: whilst the first, or Florentine part of the career of Iacopo Sansavino, intimately connected as it was with the greatest of the *quattro-centisti*, seems even more difficult to harmonize with his after-life in Venice. In fact, Sansavino, who lived to the great age of ninety-three, in the full practice of his art, must, artistically speaking, be regarded from two distinct points of view. The sack of Rome, in 1527, (when he was in his fiftieth year,) brought to an end his first period, by obliging him to take refuge in Venice, where he remained for the rest of his days a fellow-worker with Titian, Paul Veronese, and Tintoretto.

This absolute portioning of Iacopo Sansavino's labours betwixt two distinct epochs and schools is sufficient to somewhat confuse our general

* "Cominciando dunque Iacopo a esercitare, fu talmente aiutato dalla natura nelle cose che egli fece, che ancora che egli non molto studio e diligenza usasse talvolta nell' operare, si vedeva non dimeno, in quello che faceva, facilità, dolcezza, grazia, ed un certo che di leggiadro, molto grato agli occhi degli artefici; intanto che ogni suo schizzo, o segno, o bozza ha sempre avuto una movenza e fierezza, che a pochi scultori suole porgere la natura. Giovò anco pur assai all' uno ed all' altro la pratica e l' amicizia, che nella loro fanciulezza, e poi nella gioventà ebbero insieme Andrea del Sarto ed Iacopo Sansovino; i quali, seguitando la maniera medesima nel disegno, ebbero la medesima grazia nel fare, l' uno nella pittura, e l' altro nella scultura, perchè conferendo insieme i dubbi dell' arte, e facendo Iacopo per Andrea modelli di figure, s' aiutavano l' uno l' altro sommamente." (VASARI, vol. xiii. p. 71.)

ideas respecting both the man and his works, and a further element of complication is caused by the difficulty of keeping him distinct from his master and early friend the old *Andrea Sansavino*, whose art, it should be kept in mind, belonged entirely to the 15th century.

Iacopo Sansavino's works are so numerous, that only a very few of the most notable ones now extant can be specified:—

FLORENCE. Santa Maria del Fiore. Marble statue of San Iacopo. (1511.)
———— Gallery of the Uffizj. Marble statue of Bacchus.
ROME. Church of St. Agostino. Marble group, larger than life, of the Virgin and Child.
VENICE. *Loggia* round the base of the Campanile, ornamented with four bronze statues, various basso-relievos, &c. (Commenced 1540.)
———— Church of Santa Maria de' Friari. Marble statue of St. John the Baptist.
———— Basilica of St. Marco. Various sculptures; especially the bronze doors of the sacristy.
———— Palazzo di San Marco. Two colossal marble statues, (giants,) at the foot of the staircase. (1567.)
PADUA. Chapel of St. Antonio. Mezzo-relievo representing a miracle of the saint.

7716.

BARTOLOMMEO AMMANATI; circa 1550-5. Model, in unbaked clay; a group of Hercules and Antæus. Height 2 feet.

Both Vasari and Baldinucci record the execution of the bronze, for which the present model is believed to be a sketch, and which is still to be seen in its original position. It is placed at the summit of a magnificent marble fountain, the work of Il Tribolo, who died before he was able to execute the crowning group. It would appear from Vasari's account, in the Life of Il Tribolo, that the latter had designed to finish the fountain with a group of this same subject, but there is no evidence to show whether Ammanati did or did not adhere to the actual design of his predecessor in the composition of the group;

the probability is that Ammanati's work was entirely his own unbiaſſed conception. In the finiſhed bronze the water of the fountain iſſues from the opened mouth of Antæus. The preſent model, which is, unfortunately, ſomewhat mutilated, differs ſo widely from the finiſhed work, as to leave little doubt that it is a preliminary deſign for, and not an after-copy from, it.

The fountain, with the group as originally placed, is ſtill to be ſeen in the grounds of the villa, now called Villa di Quarto, two or three miles from Florence, the property of Prince Demidoff.

1091.

BARTOLOMMEO AMMANATI, (aſcribed to.) Sketch or model, in unbaked clay, for a ſtatue of Neptune. Height 1 foot 7 inches.

The reſemblance in ſtyle to the previouſly noticed model, and to Ammanati's works in general, leaves little doubt that this ſketch is alſo from his hand. Judging from the free pictureſque deſign of the figure, it was intended to have been executed in bronze. Although it has a general ſimilarity in ſentiment to the coloſſal marble Neptune of the Piazza, it is an entirely different compoſition.

The ſubſtance or vehicle in which this model is executed is a compoſition of clay and ſize, the flock or cuttings of cloth, tow, &c. built up on a ſkeleton or framing of iron wire; the work, when finiſhed, having been carefully dried in the ſun.

Notice of Bartolommeo Ammanati.

BARTOLOMMEO AMMANATI, a Florentine, (born 1511, died 1592,) was even more celebrated as an architect than as a ſculptor. His firſt maſter in the latter art was Baccio Bandinelli, whom he ſoon quitted, next attaching himſelf to Iacopo Sanſavino. Like moſt of the young ſculptors of this period, however, his real model was Michael Angelo, whoſe works, both in Florence and Rome, he diligently ſtudied. Ammanati's long life was uniformly proſperous (ſee Baldinucci, vol. ii. p. 334, &c. Firenze, Batelli, 1846;

alſo Notices in Vaſari, in Lives of Sanſavino, Il Tribolo, and of the Florentine Academicians). His principal works in ſculpture now to be ſeen are the following:—

URBINO. Church of Sta. Chiara. Tomb of Franceſco Maria, Duke of Urbino.

PADUA. Coloſſal ſtatue of a giant.

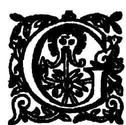
ROME. Church of San Pietro in Montorio. Tomb of Cardinal de' Monti, and various ſtatues in the tribune, or *capella grande.*

FLORENCE. Villa of the Medici, now Villa di Quarto, or Villa Demidoff. Bronze group of Hercules and Antæus, at the ſummit of the marble fountain; executed by Il Tribolo.

——— Coloſſal ſtatue, emblematic of the Apennines, in the grounds of the ſame villa.

The great fountain, with coloſſal ſtatue of Neptune, in the Piazza grande.

4128.



GIOVANNI DI BOLOGNA. Original baſſo-relievo ſketch, in terra-cotta; the Rape of the Sabines. Width 2 feet 10 inches, height 2 feet. (Gherardini Collection.)

This picturesque and multifarious compoſition repreſents the carrying off the Sabine women by Romulus and his followers. It is obviouſly a firſt ſketch for the bas-relief in bronze, which ornaments the baſe of his famous group, (ſee model, No. 1092) placed under the Loggia dei Lanzi in Florence.

1092.



GIOVANNI DI BOLOGNA. Mutilated model, in red wax, of the group of the Rape of the Sabines under the Loggia dei Lanzi at Florence. Height 1 foot 6 inches.

Probably a reduction, by the hand of the maſter, from the marble group, intended to ſerve as a model for one of the numerous ſmall bronzes which he frequently executed. It was obtained from the Woodburn Collection.

1619.

GIOVANNI DI BOLOGNA, (aſcribed to.) Relievo, in ſtucco. An original ſketch, repreſenting the carrying off of Helen. Height 7½ inches, width 7 inches. Preſented by Henry Farrer, Eſq.

This model, formerly in the collection of Sir Thomas Lawrence, was by him attributed to Polidoro.

7627.

GIOVANNI DI BOLOGNA, (aſcribed to.) Model in the round, in terra-cotta; Hercules ſubduing a Centaur. Height 1 foot 5½ inches, length 1 foot 3½ inches. (Gigli-Campana Collection.)

5897.

GIOVANNI DI BOLOGNA. Statue of Venus, in ſtucco or *geſſo duro*. Height 3 feet 6 inches.

An ancient caſt or *replica* of the bronze ſtatue, now in the collection of the Uffizj, in Florence; probably executed by the artiſt himſelf.

NOTICE OF GIOVANNI DI BOLOGNA.

GIOVANNI DI BOLOGNA, (Jean de Boullogne of Douai,) born circa 1525, died 1608, although a Fleming by birth, belongs entirely to the Florentine ſchool, ſince he ſettled in the city of Florence early in life, died there, and was accounted, beyond diſpute, the moſt remarkable ſculptor in Italy of the ſecond half of the 16th century. In his early days we find him contending with Baccio Bandinelli, Benvenuto Cellini, Ammanati, and the other great followers of Michael Angelo, with whom he ſoon took equal rank. His ſtyle was founded on that of the later period of Michael Angelo; from his undoubtedly great genius, ſeconded by an unuſual power of production—his life, moreover, being protracted to the great length of eighty-three years—he became ſcarcely leſs celebrated in the world at large than had been his far greater predeceſſor Michael Angelo. Although,

however, Giovanni di Bologna lived till the firſt years of the 17th century, it cannot be ſaid that he had any hand in the decline of art, which then ſet in. His works are ſtill diſtinguiſhed by a grand and dignified ſtyle, leſs pure and truthful, indeed, than the productions of an earlier age; but ſufficiently excellent and original to ſhow that, had his lot been caſt in another time, he would have delighted the world with far more admirable productions. Giovanni was the chief of a great ſchool, being always ſurrounded with a crowd of pupils and aſſiſtants, by whoſe aid, indeed, the vaſt number of his works could alone have been executed; many of them were his countrymen: and, as Cicognara has well remarked, the large number of able artiſts, contemporaries, and ſcholars of Giovanni di Bologna, and the ſingular eaſe, with which an infinity of important works in marble and bronze was executed by them is moſt remarkable. Statues, groups, and fountains, works, generally ſpeaking, of ſecular decoration, were then more particularly in vogue, whilſt the minor productions of a ſemi-induſtrial character, the ſmall ſtatuettes and decorative utenſils in bronze, were made in aſtoniſhing profuſion by the great maſter himſelf, not leſs than by his many pupils. Of theſe, the Fleming, Pietro Francavilla—who, like his maſter, paſſed his artiſtic life in Florence, and was, in every reſpect but that of mere birth, eſſentially an Italian—and Adrian Fries, of Utrecht, who, on the other hand, ultimately practiſed his art in his own country and in Germany, were the two greateſt.



GIOVANNI DI BOLOGNA'S works ſtill extant are ſo numerous, that only a few of the more remarkable can be here ſpecified.

BOLOGNA. Fountain in the Piazza, with coloſſal bronze ſtatue of Neptune. (1566.)

FLORENCE. Marble group of the Rape of the Sabines, under the Loggia dei Lanzi.

——— Bronze ſtatue of Mercury, in the Gallery of the Uffizj.

——— Fountain, in the Boboli gardens.

——— Coloſſal ſtatue of Victory trampling down a ſlave. Palazzo Vecchio. (1570?)

——— Bronze ſtatue of St. Luke. Or San Michele.

——— Coloſſal bronze equeſtrian ſtatue of Coſimo Primo, in the Piazza. (1591.)

Marble group of Hercules and a Centaur. (1599.)

LUCCA. Three marble ſtatues, in the Duomo.

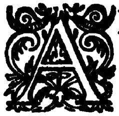
7628.

IETRO FRANCAVILLA, (born 1548, died early in the 17th century.) Statuette, in terra-cotta, gilded; an allegorical figure of Fame. Proportional height of the figure, if erect, 2 feet 10 inches or 3 feet. (Gigli-Campana Collection.)

A feated draped female figure, with the right arm extended above the head, holding a wreath in the hand.

This artift, who was of Flemifh birth, has been already alluded to as the principal pupil of Giovanni di Bologna. His works are extremely numerous. Several life-fized ftatues by him are to be feen in the gardens at Windfor Caftle.

6920.

DRIAN FRIES, born at the Hague 1560, died during the firft quarter of the 17th century (?). Life-fized relievo portrait, in bronze, of the Emperor Rudolph II, mounted on a flab of black marble. Height 2 feet 4 inches.

This work is a mafterpiece of bronze cafting and chifelling, irrefpective of its excellence in point of art. It reprefents the emperor; in a richly-decorated cuirafs, adorned with figure-fubjects in relief, mafks, arabefque ornaments, &c. The bafe of the buft is formed by an eagle with outftretched wings. Under the lion's-head mafk, which forms the pauldron or fhoulder-plate, is the infcription, in finely-formed characters, "Rud. II. Rom. imp. Caes. Aug. æt. fuæ. LVII. Anno 1609," and further down, beneath the cuirafs, the fignature, "Adrianus Fries fec."

6739.

LORENTINE fculpture, (mafter uncertain.) Chimney-piece, in *pietra ferena;* circa 1550. Entire height about 13 feet, width about 10 feet 6 inches.

The architectural defign of this chimney-piece recalls the ftyle of the painter-architect Giorgio Vafari, and it may poffibly have been executed from his defigns. The jambs are ornamented with bold confoles and voluted ornaments. The deep frieze is divided into two *fafcia*, the lower one, as ufual, containing the family *ftemma* within a wreath, and bold foliated fcroll-work; the upper one with a Latin motto in large incifed characters. The cornice is decorated with egg-and-tongue moulding and dentils; and above it runs a lofty pediment, adorned with cartouche work, &c.

7623.

IFE-SIZED portrait buft, in ftucco or *geffo duro.* Florentine fculpture; circa 1550. Height 2 feet 6 inches. (Gigli-Campana Collection.)

This buft or demi-ftatue, feen down to the hips, reprefents a man of about forty years old, dreffed in an elaborately cut and flafhed doublet, with tight-fitting fleeves, and ftudded with rows of fmall round buttons. In his right hand he holds a handkerchief, or probably his fkull-cap or *beretta* crumpled together, and the left arm is a-kimbo, the hand refting on the hip.

It feems moft likely that this is a finifhed model for an effigy intended to be placed upright in a niche in a mural monument; it has been, neverthelefs, originally painted in natural colours.

6991.

IFE-SIZED portrait relievo, in terra-cotta, on an oval flab. Florentine fculpture; circa 1560. Height of flab 16 inches, width $12\frac{1}{2}$ inches.

The perfonage reprefented ftrongly refembles Michael Angelo Buonarroti, when betwixt feventy and eighty years old. The head, modelled in mezzo-relievo, is a profile buft; it is executed with great dexterity in a facile yet fimple and truthful manner. There is no clue to its author.

7608.

FLORENTINE terra-cotta relievo. Mafter uncertain; 16th century. Length 18½ inches, height 13 inches. (Gigli-Campana Collection.)

A nymph fleeping, Cupid approaches and draws afide a curtain or veil. This fpirited fketch was afcribed by Signor Migliarini to Benvenuto Cellini. It appears to the writer to be a work of a fomewhat more recent period.





Sculpture of the North Italian Schools.

16th Century.


GOSTINO BUSTI of Milan, called Il Bambaia, born probably in the laſt quarter of the 15th century, died 1540-50(?). Sculptures from the tomb of Gaſton de Foix; and original Deſign for the monument.

Preliminary deſign for the tomb. Drawing in pen and biſtre waſh. Length 13¼ inches, height 11 inches.

4912. Statuette in marble, an imperſonation of Fortitude. Height 2 feet 5 inches.

7100. Similar ſtatuette, or group repreſenting Charity. Height 2 feet.

7260. Alto-relievo, a man in antique coſtume leading a horſe; a trophy of arms on the ground near him. Dated 1515. Height 16 inches, length 14¾ inches.

400. Alto-relievo, two nude male figures in the act of ſhooting arrows upwards; in the centre of the compoſition a column with trophies of arms piled up at the baſe. Dated 1518. Length 17 inches, height 13 inches.

7257. Alto-relievo of a warrior in a triumphant car drawn by two horſes, attended with various mythological figures. Dated 1523. Length 19 inches, height 14½ inches.

It will be defirable to give a fhort account of the circumftances under which thefe fculptures were originally executed, and alfo of their acquifition by this Mufeum.

In 1512 the French were fighting in Lombardy, and in the battle of Ravenna obtained a fplendid victory; but the hero of the day, the young Gafton de Foix, (nephew of Louis XII,) was killed in the moment of triumph and was interred with great pomp at Milan. His countrymen thereupon determined to erect to his memory a tomb of the moft magnificent defign, and to the fculptor Agoftino Bufti, as the greateft mafter of the day, the work was entrufted. It is believed to have been commenced in 1515 and carried on till about 1522, when, in the varying fortunes of war, the French were defeated as completely as they had before triumphed, and the hero of ten years before was doubtlefs forgotten in the general difafter, whilft his memory was hateful to the new mafters of the Milanefe. For thefe reafons the work was abandoned, though not till a confiderable portion of it had been completed; the fculptured marbles were left, piece by piece, on the ground, as they were finifhed, (for no portion of the tomb was ever actually erected,) in a chapel of the church for which they had been deftined, and for a century afterwards they were fhown to curious vifitors, mutilated by relic-mongers, and finally carried away, ftone by ftone. Fifty years or fo after they were depofited in the church, the hiftorian Giorgio Vafari went to fee the fragments, and has left us an eloquent record of his admiration and of his regret at the ftate of neglect in which he found them.* This famous work, in fhort,

* Vafari was at Milan in 1566; his account in the notice of various Lombard artifts (vol. ii. p. 271, ed. Le Monnier) may be tranflated as follows:—

"He (Il Bambaia) has executed fome works at Santa Marta, a monaftery of nuns in Milan, and I have myfelf there feen,—though it is difficult to get admiffion to the locality,—the monument of Monfieur de Fois, who died at Pavia, in many pieces of marble, amongft which are ten compofitions of fmall figures, fculptured with much care, reprefenting the various actions, battles, victories, fieges, &c. of that prince, and finally his death and burial; and fuch is the extraordinary nature of this work, that I ftood for fome time before it ftupified with aftonifhment, wondering how it were poffible to execute with the hand and the fculptor's chifels fuch marvelloufly minute and delicate works. There may be feen in this tomb, executed with incredible perfection, friezes and other ornamental compofitions of trophies, arms of all forts, cars, artillery, and many other inftruments of war, and, laftly, the effigy of the duke in armour, of the fize of life, with an expreffion which feems to denote him to be ftill rejoicing over the victories he obtained.

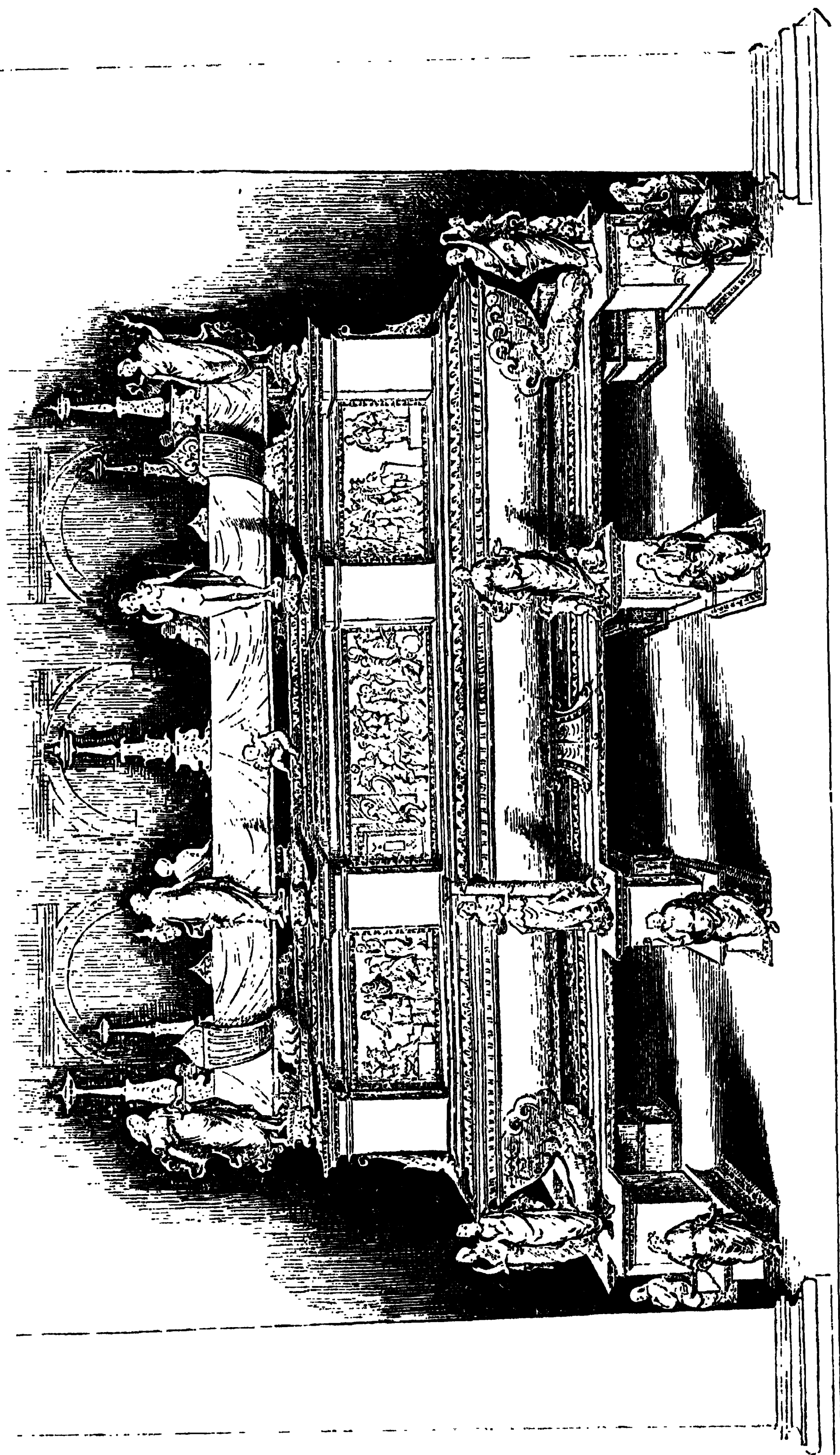
"It is, indeed, unfortunate that this work, which is truly worthy to be accounted one of the moft ftupendous productions of the art of fculpture, fhould be left unfinifhed, and allowed to remain in pieces on the ground, without being in any way built up; and it is not furprifing that fome portions fhould have been carried away and fold and erected in other places. But there is fo little confideration or gratitude to be found amongft men at the prefent day, that not one of thofe who received benefits from the hero during his lifetime has been found to give the leaft concern for his memory, any more than to care for the beauty and excellence of the work itfelf."

has always occupied one of the moſt intereſting pages in the hiſtory of Italian art.

Many of the fragments have come down to us and are preſerved in the Ambroſian Library at Milan, the Gallery of the Brera in the ſame city, in the Muſeum at Turin, and in private collections in Lombardy, (ſee liſt of pieces appended to this notice;) but until the diſcovery of this drawing there was no record or knowledge of the actual deſign of the tomb as a whole, other than the uncertain and imperfect ideas acquired by the ſtudy of the fragments themſelves.* The preſent drawing, however, undoubtedly a finiſhed preliminary deſign from the hand of the artiſt himſelf, ſhows the tomb very much as it would have appeared in execution. (*See Engraving.*) In its main features it was a quadrangular altar-tomb, intended to ſtand within a chapel conſtructed purpoſely to contain it; the ſides were enriched with relievos repreſenting events in the career of Gaſton de Foix; almoſt every other portion was covered with exquiſite ornaments, eſpecially trophies of arms and armour, of wonderfully delicate and elaborate execution; it was beſides ornamented with numerous detached ſtatuettes of ſaints, patriarchs, allegorical figures of the virtues, &c. and on the ſummit was a full-length figure of Gaſton repoſing on a couch or bier. Beſides the original drawing this Muſeum poſſeſſes five marbles, portions of the work itſelf, viz. three alto-relievos of allegorical figure-ſubjects and two ſtatuettes. The firſt piece (the relievo, No. 400) was purchaſed in 1854, on the recommendation of the writer, for the Muſeum (then at Marlborough Houſe), from a dealer who had brought it from Italy; the two other relievos might have been acquired at the ſame time, but the formation of a methodic ſculpture collection not being then contemplated, they were rejected, but not loſt ſight of. A year or two afterwards, in a ſale of miſcellaneous objects of art at Meſſrs. Chriſtie and Manſon's, occurred the marble ſtatuette of Fortitude (No. 4912); it was alſo ſecured for the Muſeum, being immediately recognized as a work by the ſame hand as the relievos. More

* See, for a great body of information on this monument, the excellent work of the painter Giuſeppe Boſſi, unfortunately, as a local publication, in the ſhape of a pamphlet, ſomewhat difficult to be met with,—"Deſcrizione del Monumento di Gaſtone de Foix, &c. &c. di Giuſeppe Boſſi, pittore, publicata per cura di F. L. Milano, Franceſco Fuſi, 1852."

Boſſi's careful ſtudy of all the fragments known to him enabled him to form a ſufficiently accurate idea of the general diſpoſition of the work. The preſent drawing, however, throws a flood of light on the ſubject, confirming, in many inſtances, Boſſi's intelligent conjectures, and entirely overthrowing them in others. The little work itſelf is a model of excellent deſcription and juſt artiſtic appreciation, and deſerves to be ſpecially noticed in juſtice to that eminent connoiſſeur.





4912. Agostino Busti. *Statuette in Marble, an imperſonation of Fortitude; executed for the tomb of Gaſton de Foix.*

recently ſtill, the ſecond ſtatuette (of Charity, No. 7100) came to light in a dealer's poſſeſſion in London. Soon after this came the Woodburn ſale of drawings, and amongſt the ineſtimable treaſures of art there brought to the hammer, appeared an elaborate drawing, wrongly aſcribed to Leonardo da Vinci,—the deſign for the tomb in queſtion. On examining it the writer immediately perceived that the ſtatuette of Fortitude, purchaſed at Meſſrs. Chriſtie's, was a conſpicuous feature of the deſign, and the belief, which had long been gaining ground with him, that theſe ſculptures were part of the projected tomb of Gaſton de Foix, became almoſt a conviction. A viſit to Milan, ſhortly afterwards, and a careful inſpection of nearly all the other pieces ſtill extant, fully confirmed the diſcovery. The drawing having been already acquired at the ſale, the remaining three marbles were immediately purchaſed for a ſmall amount.

Beſides the tomb itſelf, it is believed to have been Bambaia's intention to have enriched the chapel or encloſure containing it, with ſculptures in the ſame highly elaborate ſtyle;* and for this part of the work the three relievos (Nos. 7260, 400, and 7257) were in all probability intended, whilſt the two ſtatuettes (Nos. 4912 and 7100) were actually a part of the decorations of the tomb. Both of them may be ſeen placed on the lower range of pedeſtals forming the baſe of the monument, (*ſee Engraving;*) the Fortitude being carried out almoſt identically as originally deſigned, whilſt the group of Charity was ſo much modified in execution as to be virtually a different figure. The reaſons for this divergence from the original deſign in the compoſition of this ſtatuette are obvious; and it may be obſerved, in paſſing, that the difference betwixt the drawing and the finiſhed marble in this inſtance alone, ſufficiently indicates that the former was a preliminary deſign. In the drawing, it will be obſerved that the group of Charity conſiſts of the female figure and two naked children, on the ground, at her feet; this arrangement would evidently have been out of keeping with the other ſtatuettes, which, being ſingle figures only, were in perfect ſymmetrical balance to each

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* Cicognara, "Storia della Scultura," vol. v. p. 320, et ſeq. ſays:—"Ma noi ſiamo d' avviſo che ſi diſegnaſſe dal Buſti (oltre al monumento) d' incroſtare anche la capella in cui doveva eſſer poſto, ornandola di eleganti compartimenti, a cui forſe appartener potrebbero altri marmi, evidentemente ſcolpiti dallo ſteſſo autore, alluſivi a battaglie, trionfi e ſimili coſe, e nei quali le figure ſono appunto della ſteſſa dimenſione di quelle di Caſtellazzo, quantunque varia la proporzione dei riquadri. Ci avvenne d' incontrarci in alcuni pezzi di queſti finiſſimi lavori eſiſtenti in Parigi, e portativi da Milano in queſti ultimi tempi, ed altri ne vedemmo incroſtati nel muro interno di una capella domeſtica nella principeſca villa di Belgiojoſo preſſo a Pavia; dal che è permeſſo l' argomentare che alcuni altri poſſono eſſere egualmente diſperſi, e da noi ignorati."

other, whilft the group would have been unduly prominent from its greater fize. This want of fymmetry has been entirely obviated in the finifhed marble, by the fuppreffion of one of the children, and the elevation of the other in the arms of the female figure, by which it is made to range exactly with the other figures.

The portions of the tomb preferved in the before-mentioned Italian collections, comprife ten of the twelve feated figures of faints and prophets in the loweft range; feven of the eight relievos of hiftorical fubjects, which form the principal panels round the four fides of the tomb, and feveral of the intervening vertical piers or pilafters, on which ftand the upper range of ftatuettes; thefe latter, as well as the pilafters behind the feated figures, although fhown on the drawing as fimple blank furfaces, are, in the finifhed marble, decorated with trophies and arabefques of the moft florid defign and wonderfully minute execution. The bier or couch, which furmounts the tomb, alfo exifts in the Mufeum of the Brera, and with it the full-length recumbent ftatue of Gafton, which, though omitted in the prefent defign, was intended to be placed on the tomb. This ftatue is not entirely finifhed, and the other marbles alluded to are all more or lefs uncompleted, and many of them have been greatly mutilated. The omiffion of the recumbent ftatue in the prefent drawing is another proof that it was a preliminary defign for the architectural or decorative arrangement of the entire work, not improbably executed in order to be fent to France; the effigy being omitted, in the firft place, fimply for artiftic reafons; for, from the point of view chofen for the drawing, it would have been vifible only as a *filhouette*, interfering with and confufing the details of the upper part of the compofition, fuch as the crowning candelabra and ftatuettes. At the time this drawing was executed, moreover, it may be prefumed that Bambaia might not have had adequate authority for the portraiture of the deceafed hero. None of the upper range of ftatuettes, nor any of the candelabra, feem to have come down to us, if indeed they were ever executed; the probability is that they never were. It is the writer's opinion that thefe details were intended to have been executed in metal, probably in gilt bronze; the treatment of the ftatuettes, in particular, being decidedly different from thofe of the lower part of the compofition, as fhown in the drawing; indeed, even Bambaia's all-but-miraculous fkill could not have executed them in marble; the flendernefs of the lower extremities, ftanding as they do on the ornamented circular pedeftals, the only points of attachment being the feet and ankles of the figures, would have rendered their execution impoffible in anything but metal.

The approximate dimensions of the tomb and chapel, as shown in the drawing,* calculated by taking the height of the statuettes as an unit of comparison, would be as follows:—Extreme length of the tomb at the base 17 feet: length of the *dado* or body, across the centre of the relievos, 12 feet: extreme height from the lowest member to the tops of the heads of the statuettes, 9 feet 6 inches. The chapel in which the tomb was intended to be inclosed is shown, open in front and at both ends, the back evidently abutting against the wall of the church; it appears to have consisted of an oblong raised platform, assumed to be 3 feet high from the level of the pavement of the church, its area being about 22 feet long by 14 or 15 feet from back to front. The monument stood clear, as an entirely detached altar-tomb in the centre of this platform; at each angle of which in front is seen, in the drawing, large Corinthian columns, which supported a regular entablature and cornice and a flat roof or ceiling. These columns were about 17 feet 6 inches high; and the interior of the chapel, from the floor of the platform to the ceiling, was probably about 6 inches higher, or 18 feet. Whether the roof of the chapel rose up to the height of that of the church and abutted against it, or was at a much less altitude, so as to form a sort of canopy or *baldacchino* only, to the tomb, there is no evidence to show; but, from some allusions to the locality itself where the work was to have been erected, (the conventual church of Santa Marta in Milan, long since modernized,) it is perhaps most likely that the former was the case.

It is assumed that the three *relievi* in this Collection (Nos. 7260, 400, and 7257) were intended to form part of the decorations of the chapel; in all probability they were the marbles seen by Cicognara:—see previous note extracted from "Storia della Scultura," (vol. v. p. 320.) They are most certainly from the hand of Agostino Busti; and their entire accordance in style and general treatment with the sculptures of the tomb itself, to be seen at Milan, scarcely admits of doubt that they were a part of this famous work. It should be observed,

* In the original drawing are also indicated the leading lines of the architecture of the chapel; these have been, in part, necessarily omitted in the engraving, on account of the limited size of the page. The drawing itself measures about thirteen inches by eleven; it is executed in the usual style of the period, in outline, with a pen, the shadows being afterwards washed in with a hair-pencil. Unfortunately the engraving here given conveys a very inadequate idea of the original. A wood engraving was in the first instance executed, but the peculiarities of execution of the drawing, which it was an object to imitate, not being rendered properly by that means, a new process of engraving was adopted in the production of the present cut; the result, however, is not more satisfactory.

moreover, that, although they are in a much finer ſtate of preſervation than the Milan ſpecimens, and are entirely finiſhed, which the latter are not, a head of one of the figures and one or two other minor details have been added by a comparatively modern and very inferior hand; perhaps the ſame to whom the extenſive and clumſy reſtoration of the maſs of the Milan ſpecimens is due; this fact would clearly indicate that the "*provenance*" of all the pieces was the ſame.

The ſubjects of the three relievos preſent that peculiar mingling of mythological and allegorical ideas, which became ſo univerſally prevalent in the *cinque-cento* period. No. 7260 probably repreſents the horſe Bucephalus led by its warrior-groom; on a *faſcia* or band, along the bottom of the relievo, is the following inſcription, in bold, well-formed Roman characters:—"Æ. I. S. 1515. Aut nunquam tentes aut perfice," a motto which, as it ſeems not directly appropriate to the ſubject of the relievo, may be ſuppoſed to be a kind of boaſting reference to the wonderful elaboration of the work itſelf; the Æ. I. S. prefixed to the date is, probably, the formula Anno Domini Jeſu ſalvatoris. No. 400, which is the next in date, is obviouſly an allegory or *impreſa:* two ſemi-nude figures, inveſted only with the moſt intricate and elaborately-diſpoſed flying ſcarfs or mantles, trampling on trophies of arms heaped up at their feet, are ſhooting with bows and arrows upwards, towards the ſummit of a truncated column, which ſtands betwixt them in the centre of the compoſition. On the baſe of the column is inſcribed the motto,—"Illæſo lumine ſolem Æ. I. S. 1518;" this device may poſſibly be intended to expreſs, in the ſtyle of the period, that the envious, who are ever ready to trample under foot and decry the moſt ſplendid achievements, diſcharge their ſhafts in vain at the renown of the hero (Gaſton), whoſe glory, dazzling as the ſun itſelf, blinds and bewilders them, whilſt his memory ſtands faſt and ſtable as a ſtrong column. In the relievo No. 7257, the largeſt and moſt elaborate of the three, the figures are on a ſmaller ſcale than the others, approximating more nearly in ſize to thoſe of the ſide panels of the tomb. The ſubject repreſents a hero in Roman coſtume, holding in one hand an orb, and in the other a dragon or ſalamander; he is ſeated on a triumphal car, drawn by two horſes led by a warrior in Roman coſtume, holding a large banner. Apollo, ſtanding on a pedeſtal on the car, behind the hero, crowns him with a wreath of laurel; whilſt a female draped figure, ſtanding on the ſhafts of the car, holds out a lighted torch and a ſcroll. Above, in the background, which is filled with trees and rich buildings, Jupiter, iſſuing from the clouds, ſends forth his eagle, which bears a label ſcroll in its claws.



400. Agostino Busti. *Alto-relievo in Marble, from the Tomb of Gaston de Foix.*

This relievo is inscribed on the band at the bottom:—"Æ. fet scut. 1523, In hoc signo vinces;" here again the application of the inscription to the subject is not very obvious. It is interesting to remark, that the design of the body of the car, and its various architectural mouldings and enrichments correspond almost exactly with the similar portions of the tomb. (*See Engraving.*) It is very likely that the relievo represents the triumph or apotheosis of King Francis I, by whom, doubtless, after the death of Louis XII, the funds for the continuance of the work were furnished. There is not, it is true, any resemblance in the head of the figure to the characteristic physiognomy of Francis I. Bambaia's heads, it may be remarked, all resemble each other, being of a mannered type, which recalls the ideal of Leonardo da Vinci, whose works the Milanese artist evidently closely studied; and the occurrence of the Salamander, the device of Francis I, seems to authorize this conjecture. The king's well-known love of the arts, moreover, renders the crowning by Apollo an intelligible and appropriate symbol. The whole composition, in fact, is an excellent example of a style of monumental eulogy much in vogue at this particular period.

The most remarkable characteristic of these sculptures has, however, yet to be noticed: it is their marvellous technical manipulation. They are executed in a very hard variety of marble, obtained from quarries in the Alps; but they have, notwithstanding, all the delicate and fragile elaboration of carvings in ivory or models in soft wax. It would, indeed, have been impossible to have executed the extraordinary undercuttings and other *tours de force* of executive skill in a more friable material, such as the whiter and more beautiful Carrara marble. The trophies of arms, the helmets, cuirasses, &c. entirely hollowed out within, are precisely similar to those of the sculptured pilasters from the tomb, preserved at Milan; whilst the little figures, entirely detached from the ground of the relievo, being in fact statuettes in the round, are in these specimens seen in all their wonderful completeness, those of the relievos at Milan being wofully shattered, and, indeed, in great part left unfinished; portions of nearly every relievo being only roughly blocked out. The surprising executive power and laborious persistence, manifest in the works of Bambaia, are aptly illustrated in the following extract, translated from Cicognara ("Storia della Scultura," vol. v. p. 316):—

"Towards the end of the 15th century, the hard, intractable marbles of the Lombard quarries began to be wrought into works of such a delicate, highly-finished manner as had never been achieved even in the

more yielding ſtatuary marble, ſo grateful and obedient to the chiſel, and works were executed in a ſtyle of elaborate minuteneſs never attempted by the human hand ſince the revival of the arts. The moſt conſpicuous author of theſe works was the not ſufficiently celebrated Agoſtino Buſti, ſometimes called Bambaia, Bambara, or Zambaia; by whoſe hand may be ſeen in Milan many ſculptures in the aforeſaid marble, which, from having been uſed in the fabric of the cathedral, was on that account generally called 'Marmo di fabbrica,' and which, on the teſtimony of all who work with the chiſel, is one of the leaſt ſuſceptible of finiſhed or graceful execution.

"Bambaia's works were not few, if the infinite time which their minute details muſt have coſt him is taken into account; for when the nature of his ſubject even did not permit him to introduce the delicate arabeſques, foliage, and complicated acceſſories, which he delighted to execute, he never failed in the minute elaboration of his draperies, in the finiſh of the hair and beards of the figures, or in architectural backgrounds, to diſplay the ſingular executive ſkill of a hand never equalled in Italy." (*See Engravings.*)

List of Fragments of the Tomb of Gaston de Foix known to be extant.

MILAN. Ambroſian Library. Three piers or pilaſters ſculptured with trophies, &c.	3
—— Gallery of the Brera. Life-ſized effigy of Gaſton	1
—— One of the ſeated ſtatuettes of the baſement ſeries	1
—— Church of Chiaravalle. Four of the ſeated ſtatuettes of the baſement ſeries	4
—— Formerly in the Collection of the painter Giuſeppe Boſſi. Two pilaſters with trophies	2
CASTELAZZO (villa near Milan). Seven baſſo-relievos (for the ſides of the tomb)	7
—— Three pilaſters with trophies	3
—— Six of the ſeated figures of the baſement ſeries	6
VILLA BELGIOJOSO, near Pavia. Three pieces	3
TURIN. Muſeum of the Accademia. Four pilaſters with trophies	4
SOUTH KENSINGTON. Five pieces, (and original deſign for the tomb)	5
Total number of pieces	39

Other portions have at different times been ſaid to be extant at Venice, Modena, Novi, Lyons, and Paris; but the pieces here named are all that can be vouched for with certainty.

OTHER WORKS OF AGOSTINO BUSTI STILL EXTANT.

ILAN. Duomo. Marble relievo in the Capella della Preſentazione.

——— Duomo. Baſſo-relievos of the Capella dell' Albero.

——— Duomo. Tomb of Cardinal Marino Caracciolo.

——— Muſeum of the Brera. Mural monument of Lancino Curzio.

PAVIA. The Certoſa. Various ſculptures in marble.

439.

OLOSSAL portrait buſt, in marble, of a Senator or Profeſſor. North Italian ſculpture; circa 1570. Height 2 feet. (Soulages Collection.)

The perſonage repreſented is unknown; he has a long pointed beard, and wears a gown of rich diapered ſtuff.

This buſt was obtained by M. Soulages from the Univerſity of Padua, and was attributed by him to Iacopo Sanſavino; it has alſo, conjecturally, been aſcribed to Aleſſandro Vittoria. There is, however, no intrinſic evidence to warrant its being aſcribed to either of theſe maſters.

362.

IFE-SIZED buſt, in bronze, of a Doctor or Juriſt. North Italian work (?); circa 1550-70. Height 2 feet 3 inches. (Soulages Collection.)

The perſon repreſented, wearing a gown and ſquare cap, was in all probability a profeſſor or legal dignitary.

M. Soulages attributed it to Iacopo Sanſavino; as in the previous inſtance, there is not, however, ſufficient evidence of authorſhip to warrant its aſcription to any particular maſter.



Italian Sculpture. 17th Century.

7529.

MARBLE buſt of an Eccleſiaſtical or Legal Dignitary. Roman ſculpture; circa 1600. Height 2 feet 3 inches.

This highly-finiſhed portrait buſt is an example of a claſs of works of which the churches of Rome offer many ſpecimens *in ſitu*. It was obtained from the dealer Luchetti, in Rome, who procured it from the nuns of Santa Lucia; and it, probably, came from ſome deſtroyed tomb. At this period (beginning of the 17th century) the ancient altar or receſſed tombs, with recumbent effigies, had become almoſt abandoned in Italy: kneeling figures, and more eſpecially mural monuments in the form of tablets or niches, decorated with elaborate *cartouche* work, ſemi-attached columns, &c. and buſts of the deceaſed, having taken their place. Theſe monuments, eſpecially in the cities of Rome and Naples, where the moſt precious antique marbles were abundant, were nearly always of vari-coloured materials. In the preſent buſt, the head and white collar are in the pureſt white ſtatuary marble of Carrara, whilſt the caſſock is ſculptured from a beautiful piece of Nero Antico. It is not poſſible to aſcribe it to any particular ſculptor; it is a work, however, worthy of an eminent maſter of the period, exquiſitely finiſhed, in a clear, preciſe, and dexterous ſtyle. A ſlight hardneſs of outline and too great inſiſtance on facts of detail, are, to a certain extent, perceptible, but theſe were, perhaps, intended to give greater force to a work deſtined to be ſeen in the inſufficient and diffuſed light of a church.

Polychromatic ſculpture, if it may be ſo ſtyled, or the aſſociation of variouſly-coloured marbles in the ſame work, although common enough in later antique periods, ſcarcely appears in Italian art before the ſecond half of the 16th century.

7530.

PORTRAIT buſt of a Lady, in Carrara marble. Roman ſculpture; circa 1600. Height 2 feet 4½ inches.

This buſt, judging from the coſtume, is apparently that of a widow. The work was evidently executed for a mural monument; and in all probability came from the ſame church as the previous buſt; having been acquired at the ſame time by the dealer Luchetti, from the convent of Sta. Lucia, in Rome. It is ſomewhat larger than life-ſize.

7531.

COLOSSAL portrait buſt of a Man, in the ſtyle of the antique, in marble. Roman 16th or 17th century ſculpture. Maſter unknown. Height 2 feet 8 inches.

This buſt is believed to be a portrait, conceived in the ſtyle of the antique. From an inſcription round the baſe ("Pub . Val . Publicola . Sabinus") it purports to be a buſt of the Sabine Publius Valerius Publicola. The characters of this inſcription would ſeem to be 16th-century imitations of ancient Roman capitals. It has been ſuggeſted that it is a copy of an actual antique buſt; but the writer is not aware of the exiſtence of any ſuch original work. It was purchaſed by the dealer Luchetti at the ſale of the collection of Monſignor Nardi of Rome, an eminent *virtuoſo*, himſelf of an ancient patrician family of the Sabine country.

3348.

OVIFORM Vaſe, with cover, carved in travertine. Height 18 inches.

This beautiful work, formerly in the collection of the poet Rogers, is, in all probability, a 16th or 17th century copy of an ancient Roman cinerary urn.

7676.

MARBLE fountain, ſurmounted by a ſtatuette of Bacchus. Florentine ſculpture, ſchool of Giovanni Bologna; circa 1600. Entire height 9 feet, diameter of the bowl or *tazza* 5 feet 9 inches.

This taſteful example of *ſei-cento* decorative ſculpture was removed, in 1860, from its original poſition in the court-yard of the ancient Palazzo della Stufa in the Piazza Santa Croce, Florence. It is not known by whom this work was actually executed; probably, however, by ſome one of the eminent ſcholars of Giovanni Bologna.

7647.

SKETCH, in terra-cotta, of a Biſhop. 17th-century ſculpture. School and maſter uncertain. Height 1 foot 10 inches.

Probably intended for St. Auguſtine.

7358.

FLORENTINE terra-cotta group, in the round. Early 17th-century work. Width 20 inches, height 18 inches.

A *Pietà*. The Virgin ſeated, ſupporting the recumbent figure of the dead Chriſt in her lap. The Magdalen kneels on the right and St. John on the left. It is not poſſible to identify the actual author of this work.

4134.

RELIEVO of the Nativity. Model, in wax. 17th-century ſculpture. Maſter unknown. Width 9 inches, height 7 inches. (Gherardini Collection.)

5803.

ELIEVO, in marble. The triumph of Galatea. 17th-century ſculpture. School and maſter uncertain. Length 3 feet 7 inches, height 2 feet 7¼ inches.

This elaborate compoſition repreſents the goddeſs ſeated in a ſhell drawn by dolphins, ſurrounded by a band of ſea-nymphs and marine deities, preceded by tritons blowing conch-ſhells, with cupids above hovering in the air. It is by a moſt able hand; and, although evidently a work of the *ſei-cento* period, has little of the objectionable manneriſm of the age of decline.

7717, 7718.

WO relievos, in terra-cotta, of *amorini*, ſtanding as caryatides. Roman (?) 17th-century ſculpture. Aſcribed to Aleſſandro Algardi, (born 1598, died 1654.) Height of each 16½ inches, width 12 inches.

Theſe terra-cottas, originally part of the ſame decorative work, are executed altogether in the ſtyle of bronze ſculpture. Their ſharp and criſp execution reſembles rather the work of the chaſing chiſel than the modelling tool. In an executive point of view, they are full of merit; recalling the clear and preciſe touch and graceful manipulation of the painter Guido, in the ſiſter art. There is, indeed, in theſe models a decided character of the Bologneſe ſchool, to which Algardi belonged.

5422.

OLOSSAL portrait, head of a Pope or Biſhop, in beaten copper. 17th-century ſculpture. Author unknown.

This head is entirely hammered up, from within, from a ſheet of thin copper, in the uſual proceſs of *repouſſé* work. The wide border of the cope, on the breaſt and ſhoulders, is emboſſed on one ſide, with a figure of St. Michael overthrowing Satan, and on the other, with a ſtanding figure of St. Anthony; it is faſtened in front with a large morſe or brooch. The head has conſiderable reſemblance to Pope

Paul V. (Borghefe), and it was perhaps executed about the time of his pontificate (1605-1621).

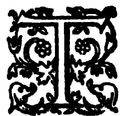
The celebrated coloffal ftatue (upwards of 60 feet high) of St. Carlo Borromeo, on the hill above Arona, on the Lago Maggiore, is in great part executed in beaten copper in this ftyle.

5863.


TATUETTE of St. Jerome, in terra-cotta. 17th century; after Bernini. Height 1 foot 6 inches.

The faint is ftanding in a rather contorted attitude, embracing a crucifix. The original of this fketch is a marble ftatue by Bernini, in the Chigi chapel in the Duomo of Siena; the prefent terra-cotta is apparently a reduced copy from the ftatue by a contemporary hand. All the objectionable characteriftics of Bernini's ftyle, and, indeed, the affectation and theatrical mannerifm of the 17th century in general, are difplayed in this performance; its only merit is a certain eafy dexterity of execution.

7527, 7528.


WO coloffal bufts of Mufes or Sybils, in Carrara marble. Second half of the 17th century. School of Bernini. Height, with pedeftals, 2 feet 10 inches.

Thefe bufts were purchafed from the Roman dealer Luchetti, who procured them from the Palazzo Bernini in the Corfo; the refidence built for himfelf by the *fei-cento maeftro.* This houfe is ftill the property of the defcendants of Bernini, and the cortile is ornamented with a coloffal allegorical ftatue of Truth, from his hand, placed there, as recorded on the pedeftal, fhortly after his death. This ftatue, which is at prefent underftood to be for fale, is the laft of the many relics of the fculptor and his fchool which the houfe formerly contained. The prefent bufts may have been fculptured in the ftudio of the *maeftro;* and perhaps from his fketches.

1088.


OLOSSAL bronze buft of Pope Innocent X.

1089.

SIMILAR buſt of Pope Alexander VIII. Roman 17th-century ſculpture; ſtyle of Bernini. Height of each buſt, 3 feet 3 inches.

Theſe important bronzes were originally aſcribed to Aleſſandro Algardi, and they have been ſince attributed to Bernini. Although, as works of art, worthy of either of theſe ſculptors, there are difficulties in the way of aſcribing them with any certainty to either. The two buſts appear to be by the ſame hand; there may, however, have been an interval of time betwixt them, the earlier one (Pope Innocent X.) being certainly the more vigorous and maſterly work of the two. Innocent X. (Gian. Battiſta Pamfili of Rome) was elected Pope in 1644 and died in 1655; ſuppoſing the buſt (No. 1088) were executed during his lifetime, it might very well have been the work of Algardi, who died in 1654; but in that caſe the companion buſt of Alexander VIII, (Pietro Ottoboni of Venice,) elected 1689, died 1691, could not, as theſe dates ſhow, have been by Algardi; neither, if executed during the papacy of Alexander, could it have been the work of Bernini, who died in 1680. It may be, however, that both buſts were executed for the latter Pope before his acceſſion, when ſimply Cardinal Ottoboni; the ſimpler coſtume of the buſt of Alexander VIII, in fact, ſomewhat favours this hypotheſis. The writer is, therefore, inclined to believe that both buſts were really the work of Bernini, executed during the latter years of his life, for Cardinal Ottoboni, that of Innocent X. having been executed many years after the death of that Pope.*

In ſpite of the period of decline in which theſe buſts were produced they are ſtill truthful and maſterly performances, admirable from a merely imitative point of view; whilſt their technical excellence as bronze caſtings, tooled or chaſed up with the utmoſt delicacy and ſpirit, can ſcarcely be overrated; in this reſpect they afford, indeed, a valuable leſſon to the modern worker in monumental bronze.

* Baldinucci, "Vita del Cavaliere Gio. Lorenzo Bernini," Firenze, 1682, p. 103, in the liſt of Bernini's works enumerates two ſeparate buſts of this Pope, who was one of the artiſt's warmeſt patrons, one in the Caſa Pamfili, the other executed for the Caſa Bernini; he does not, however, ſtate whether they were in bronze or marble.

Notice of Bernini.

THE Cavaliere Gio. Lorenzo Bernini, born 1598, died 1680, was born at Naples of Florentine parents; his artiſtic life, however, with the exception of a ſhort interval paſſed in Paris, belongs entirely to the Eternal City. He was the laſt of the great Italian ſculptor-architects, and, although their reſpective works admit of no compariſon in point of real excellence, it is impoſſible not to acquieſce, to ſome extent, in the parallel betwixt him and Michael Angelo, univerſally eſtabliſhed in his own day. Bernini, in fact, was the great repreſentative ſculptor of the 17th century; like Michael Angelo, he attained to a great age. Unceaſingly occupied in his art, courted and careſſed by pontiffs and kings, his career was one of uninterrupted proſperity; his perſonal character and influence, and his real and moſt fertile genius, combined to lift him to a pinnacle of fame to which probably no other artiſt in modern times has attained. Bernini, moreover, was the continuer of Michael Angelo's work at St. Peter's, and in his architecture, at all events, made a nearer approach towards rivalling the great Florentine than in his ſculptures. In the latter we have the completeſt embodiment of the ſtyle of the 17th century, a ſtyle which that age itſelf unwittingly ſtigmatiſed by nicknames, the terms "*barocco*," "*rococo*," &c. characterizing it, with a tacit fitneſs, as wanting the dignity of preceding art. With Bernini Rome became, without doubt, the head-quarters of ſculpture; thither, as in the previous age to Florence, flocked the young artiſts from all parts of Europe, anxious to acquire the new and faſhionable manner of the great maſter, and ſo throughout Europe there was ſoon ſpread the one all-pervading manneriſm. A ſecond centre, it is true, formed itſelf in Paris under the patronage of Louis Quatorze; but even of this ſchool Bernini was the guiding light, for Louis invited him to France and loaded him with commiſſions, which he recompenſed with truly regal munificence; and though Bernini declined to remain permanently in that country, ſuch was his influence, that the riſing ſculptors of the School of Verſailles ſoon became, one and all, his devoted followers. France, moreover, eſtabliſhed her academy on the Pincian, which ſoon ſent forth a ſucceſſion of French Berninis. Happily the ſtyle "*barocco*," and all influence of the *ſei-cento maeſtro*, have long ſince faded away both in Rome and in Paris; but the Eternal City remained thenceforth, and is to this day, the true foſter-mother of ſculpture.

The mere quantity of ſculpture executed in all parts of Italy during the 17th century was enormous; it is depreſſing by its monotony and worthleſſneſs in all but the mechanical qualities of art. As in every period of florid decline, a perverſe imitation of the characteriſtics of one art in the incongruous vehicles of another was univerſally affected; the ſculptors, ſervilely repeating each other, thought of nothing but copying in marble and bronze the compoſitions, and even the actual pictorial effects—light, and ſhade, and texture—of the contemporary painters in oil, who were themſelves wedded to equally vicious innovations in their own art. It is difficult, indeed, to decide which are the more weariſome, which the more deſtitute of true æſthetic life, the huge pictures of martyrdoms and ecſtacies, Aſſumptions and "*ſacre converſazioni*," ſometimes grim and hideous, oftener abſurdly maudlin and affected, full of figures ruſtling in rumpled ſilks and ſatins, their limbs thrown about in every variety of meaningleſs attitude; or the ſtatues ſwathed in flying draperies, deſtroying all truth and ſimplicity of form, the kneeling, flying, dancing angels, the legions of chubby-faced cherubim, joſtling each other on clouds of marble and bronze: ſenſeleſs allegories, in which ſacred and profane characters are inextricably mixed up, doing and expreſſing nothing with frantic activity. Theſe compoſe the ſtock productions of 17th-century ſculpture.

The "*barocco*" is ſupremely inappropriate in its eccleſiaſtical application; it is radically deſtitute of gravity and decorum; it is as the fiddle and the orcheſtra ſuperſeding the organ and the pure-voiced choriſters of old; and yet it is in the churches of Italy, eſpecially of Rome and Naples, that its greateſt achievements are to be found. Everywhere the huge altar-tombs and private chapels, froſted over with ſtatues and relievos, executed at incredible coſt, in the moſt precious marbles and metals, atteſt the oſtentatious devotion of the age; and it is melancholy to think of the innumerable works of the higheſt art of earlier periods which have been ruthleſſly deſtroyed to make way for them.

In the ornamental ſculpture of gardens and villas, the fountains, vaſes, terminal ſtatues, &c. of this period are leſs out of character. The florid magnificence of the ſtyle unqueſtionably has a certain courtly propriety, and here works approaching to real excellence and good taſte may ſometimes be pointed out. The only branch of 17th-century art, however, in which a true life ſtill lingered was that of portrait-ſculpture; here the admirable technical dexterity of the practiſed academic artiſts, enabled them to achieve marvels of imitative ſkill, and ſometimes, alſo, really true and life-like works; but in this, as in every other branch, the works of earlier ages were on a higher

and grander level, and we can but ſay of the art of the 17th century in general, that it was an expiring flame, ſometimes dazzling with a falſe glare, but always dim and feeble to thoſe who in art are really able to diſcern light from darkneſs.

Bernini may be regarded as ſo complete an imperſonation of this ſtyle and epoch, that the foregoing diſcurſive obſervations will ſcarcely be conſidered out of place in a general notice of the artiſt himſelf. His works were ſo abundant, and, as we have ſaid, they ſo completely ſet the faſhion in all parts of Europe, that any general account of the ſculpture of the 17th century would, perhaps, be beſt compoſed by grouping it around this the moſt prominent figure of the age. The following are a few of the moſt conſpicuous and eaſily acceſſible productions of Bernini:—

ROME. Marble group of Apollo and Daphne in the Villa Borgheſe. Executed in his eighteenth year.

——— The bronze *baldacchino*, or altar-canopy, of St. Peter's.

——— Fountain of the Piazza Barberini.

——— Tomb of Urban VIII. in St. Peter's.

——— Fountain of the Piazza Navona.

——— Coloſſal equeſtrian ſtatue of Conſtantine on the ſtaircaſe of the Vatican.

Statues on the bridge of St. Angelo, executed by ſcholars from his deſigns.

—— Monument of Alexander VII. in St. Peter's.

—— Statue of Chriſt in the ſubterranean chapel of the Corſini family in San Giovanni Laterano.

7620.

IFE-SIZED terra-cotta buſt of a Gentleman. Florentine ſculpture; 17th century. Maſter unknown. Height 1 foot 7 inches. (Gigli-Campana Collection.)

From the characteriſtic long hair, and general reſemblance of countenance, this buſt has been ſuppoſed to be a portrait of the celebrated French Marſhal Turenne.

6818.

LIFE-SIZED terra-cotta buſt of Coſmo III, Grand Duke of Tuſcany. Florentine 17th or early 18th century ſculpture. Maſter unknown. Height 1 foot 7 inches.

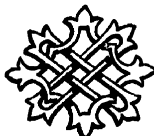
Coſmo III, the laſt prince of the houſe of Medici, aſcended the Tuſcan throne in 1670, and died in 1723.

The long continuance of the ancient ſtyle of portrait-ſculpture in terra-cotta, in Florence, is evinced in an intereſting manner by this and the previous ſpecimen. The ſeries, indeed, of theſe buſts extends, without intermiſſion, from the firſt half of the 15th down to the middle of the 18th century. Theſe two ſpecimens (7620 and 6818) were probably painted to imitate marble, the practice of illuminating terra-cottas in proper colours having apparently ceaſed with the earlier years of the 17th century.

7655.

AMORINO, in a ſhell, with feſtoons of flowers. Model, in terra-cotta. Florentine decorative ſculpture; 17th century. Maſter unknown. Diameter 1 foot.

The ſtyle of the *amorino* recalls the type of François du Queſnoy, called "Il Fiammingo." The date of this little model, which may be deemed an early and taſteful ſpecimen of the *rococo*, is probably towards the end of the 17th century, if not ſtill more recent.





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